Metalsmith

Summer 1995
Volume 15 Number 3
$7.00 USA
$8.50 Canada

SUSAN CUMMINS GALLERY

12 MILLER AVENUE MILL VALLEY CA 94941
TEL 415 383 1512 FAX 415 383 0244

JULY EXHIBITION

PETRA CLASS

"FORMAL REDUCTION"

JEWELRY

PHOTO: MARK JOHNSTON

AUGUST EXHIBITION

MARTINA WINDELS

"STRUCTURES EXPOSED"

JEWELRY

SEPTEMBER EXHIBITION

PAT FLYNN

"WORK SONGS"

JEWELRY

A Moveable Feast

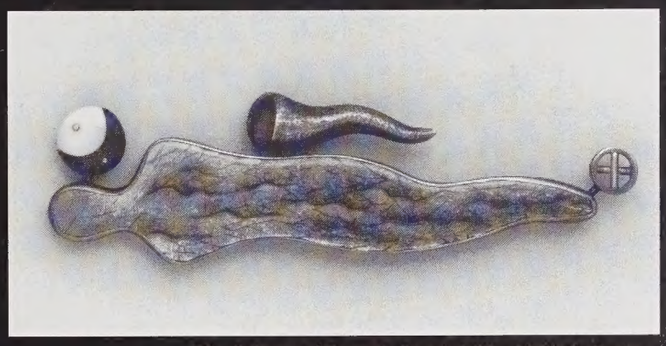
HELEN WILLIAMS DRUTT
COLLECTION
SELECTED WORKS: 1964-1994

•

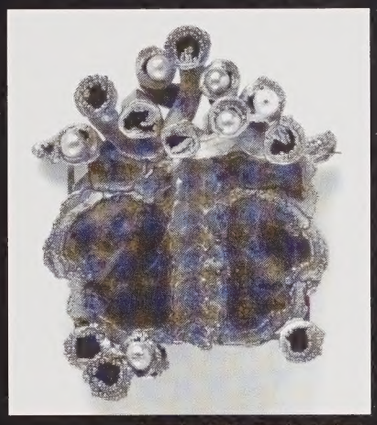
MUSEUM VOOR MODERNE KUNST
OOSTENDE, BELGIUM
JUNE 17 - SEPTEMBER 24, 1995

•

STEDELIJK MUSEUM, AMSTERDAM
NOVEMBER 18, 1994- JANUARY 8, 1995



"The Swimmer of Dreams", Brooch 1988 Elizabeth Garrison



Brooch, 1969; Stanley Lechtzin

HELEN DRUTT

HELEN DRUTT : PHILADELPHIA
1721 WALNUT STREET , PHILADELPHIA, PA 19103
POSTAL ADDRESS: 2222 RITTENHOUSE SQUARE, PHILADELPHIA, PA 19103-5505
(1-215) 735-1625; FAX (1-215) 732-1382
SUMMER HOURS: JUNE-JULY: WEDNESDAY-FRIDAY, 11-5
AUGUST: BY APPOINTMENT ONLY

Photo: Ralph Gabriner

Ross Coppelman, Brooch; 18K, 22K,
boulder opal, chrome tourmaline, pearls, diamonds

de novo fine contemporary jewelry

250 University Avenue
Palo Alto, CA 94301
415.327.1256

SYDNEY LYNCH

BROOCH 18K, 22K & STERLING

CONCEPTS

P.O. Box 301
Sixth and Mission Streets, Carmel, CA 93921
408-624-0661 FAX 408-625-8684

CAROLYN MORRIS BACH, "DREAM BASKET" earrings

18K gold, Mabe pearls, boulder opals

SCULPTURE TO WEAR

9638 BRIGHTON WAY, BEVERLY HILLS, CA 90210
310-271-2542

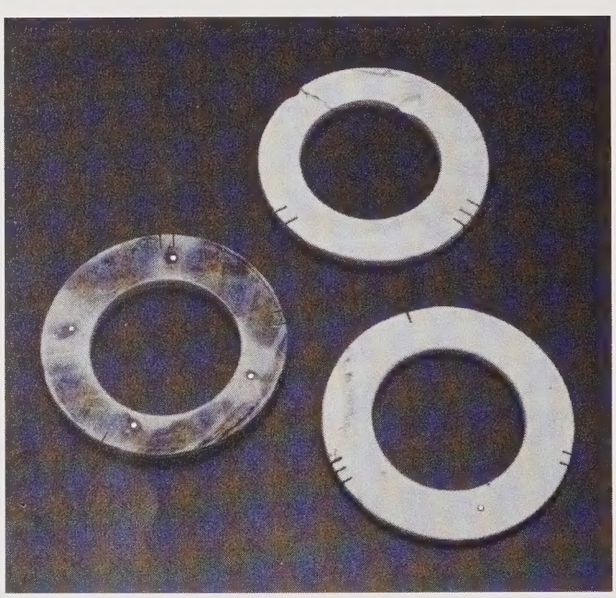
CREATIVE METALSMITHS

"CHASM BROOCH"
BARBARA McFADYEN

Nell Chandler
Susie Chin
Andrew Cooperman
Helen Frady
Wren Henderson
Cathy Holt
Don H. Johnson
Peggy Johnson
Mary Krimendahl
Betty Helen Longhi
Christine Lux
Kim Maitland
Barbara McFadyen
Steve Midgett
John Podlipec
Mary Rogers
Stephen Walker
Craig Zweifel

AN ALL METALSGALLERY
ESTABLISHED 1978

117 E. Franklin St.
Chapel Hill, NC 27514
919 967 2037



3 stone bracelets by Jim Cotter

J. COTTER GALLERY

THE GOLD AND SILVERSMITH OF VAIL
234 Wall Street / Vail CO 81657 (303) 476-3131

CONTEMPORARY JEWELRY & FINE ART
Since 1970

Wendy Morris

FACERÉ JEWELRY ART

City Center
1420 5th Ave.
Seattle, Wash.
(206) 642-6768

LAURA MARTH

"Winter" necklace • anodized aluminum and glass

JOANNE RAPP GALLERY

THE HAND AND THE SPIRIT

TELEPHONE:(602) 949-1262 FAX: (602) 949-6050

4222 NORTH MARSHALL WAY, SCOTTSDALE, ARIZONA 85251

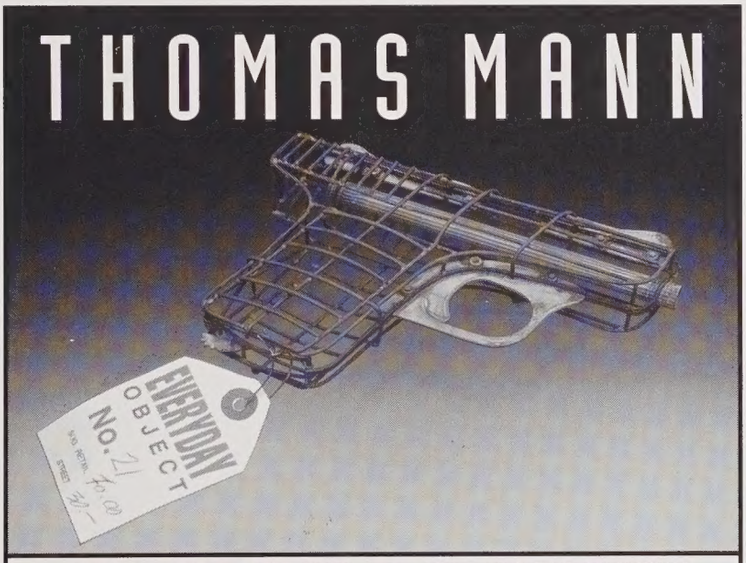
atypic GALLERY

A GALLERY OF CONTEMPORARY JEWELRY

Audubon Court
333 W. Brown Deer Rd.

Milwaukee, WI 53217
414.351.0333

THOMAS MANN



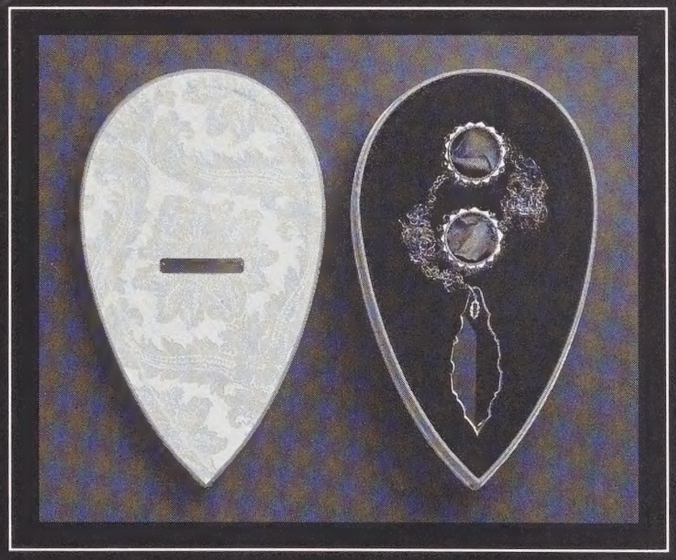
EVERYDAY OBJECT #21 - STEEL, BRASS - 6.5"w x 4.75"h - PHOTO BY WENDY ANDRINGA

The Raven MP-25 semi-automatic pistol has revolutionized the handgun business in the U.S. While most guns are made of steel (a difficult metal to mold), the Raven is made of cast zinc with steel inserts placed at the most crucial positions. That's why the Raven costs only a quarter of an average steel gun. Of the 57,000 unidentified handguns police traced back to their owners last year, 1,700 were Raven MP-25's. The manufacturer's suggested list price is $70, but one can be bought on the street for $30.

AN INSTALLATION OF NEW YORK
ARTFUL EYE
CALISTOGA, CA - MAY 95
TWIST
PORTLAND, OR - NOV 95
GALLERY I/O
NEW ORLEANS, LA - JAN 96

EVERYDAY
OBJECTS

♦ SANDRA SHERMAN ♦



"MISS HAVISHAM"
PORTRAIT NECKLACE & HANDMADE BOX

SEPTEMBER 1995

MOBILIA GALLERY

CAMBRIDGE, MA (617) 876-2109

Metalsmith

THE JOURNAL OF THE SOCIETY
OF NORTH AMERICAN GOLDSMITHS

Editor: Frank C. Lewis
Graphic Designer: Richard Mehl
Assistant Graphic Designer: Deanna Dyer
Circulation and Advertising: Bob Mitchell
Advertising Layout: Robert Fleury
Production Coordinator: Samuel Shaw

Society of North America Goldsmiths
President: Billie Jean Theide
Past President: Tim McCreight
Treasurer: Becky Thathcer
Secretary: Patricia Nelson
Board Members: Megan Corwin, Boris Bally, Tom Muir, Patricia Nelson, Susan Sarantos, Samuel Shaw, Donald Stuart
Editorial Advisory Committee: Glenda Arentzen, Megan Corwin, Donald Friedlich, Beverly Penn, Bruce Metcalf

Metalsmith is published quarterly by the Society of North American Goldsmiths [SNAG], a nonprofit organization, 5009 Londonderry Drive, Tampa, FL 33647.
The Society of North American Goldsmiths, its staff, directors, officers and members, and *Metalsmith* magazine specifically disclaim any responsibility or liability for damages or injuries as a result of any construction, design, use, manufacture or other activity undertaken as a result of the use or application of information contained in any *Metalsmith* article.

Annual subscription
to *Metalsmith* [4 issues plus special issue]:
$26 United States; $33 Canada; $38 Foreign

SNAG annual Membership rates,
which include a subscription to *Metalsmith*:
$55 General and Institutions; $65 Canada, $68 Foreign;
Students may subtract $15 from above rates.

For information on membership, subscriptions, advertising, and additional copies, contact:
Bob Mitchell, SNAG
5009 Londonderry Drive, Tampa, FL 33647
Telephone [813] 977-5326, FAX [813] 977-8462

Claims for missing issues are accepted only if received within three months.

Address editorial material to:
Frank C. Lewis, Editor
2755 North Murray Avenue
Milwaukee, WI 53211
Telephone [414] 332-6375, FAX [414] 332-6837
Unsolicited manuscripts and photos will be handled with care, but the magazine assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the directors of SNAG or the staff of *Metalsmith*.

Metalsmith is indexed in Art Index; on-line [computer] indexing is available through Wilsonline, 950 University Ave., Bronx, NY 10452; *Metalsmith* is indexed biennially in the Winter issue.

The full text of *Metalsmith* is also available in the electronic versions of Art *Index*.

National newsstand distribution: Eastern News Distributors, 250 West 55th Street, New York, NY 10019

Contents copyright © SNAG.
Metalsmith may not be reproduced in any manner or form without written permission.

ISSN 0270-1146

Third class postage permit at Duluth, Minnesota, and additional mailing offices.
Postmaster: Send address changes to *Metalsmith*, 5009 Londonderry Drive, Tampa, FL 33647

Printed by Davidson Printing, Duluth, Minnesota, USA

Editorial

Do words have physical existence? Can one be a wordsmith? The more I wrestle with the difficulty of writing about objects, particularly objects which have a long history of craft and hand skill, such as many of the pieces reproduced in the pages of this magazine, the more these questions seem to occur. I like words; I like their resonance, and allusions. I like the fact that a single word may have a completely different meaning depending on what words precede or follow it. Actually, I prefer spoken words and the slips and slides of speech, the parenthetical expressions, the long circularity of conversation, but written words are almost as good.

I have spoken with many metalsmiths who talk about the pleasure of working with gold, its lustre, its malleabliltiy, and its substantial heft in the hand. That is the way I feel about words. Yet sometimes I feel that writers and metalsmiths crack their heads together a lot. Many people seem to think that the writers for this magazine should be in service to the works and the artists who we choose to cover. Some have gone so far as to suggest that it is the writers role to simply fawn over work, seeking out superlative phrases, finding a variety of ways to state that an object is beautiful, maybe occasionally establishing enough history to verify the artists and the works authenticity within the hierarchy of the old master/apprentice, teacher/student paradigm and then to let the works speak for themselves. (Of course when they suggest this they fail to realize that works can not speak, nor can words rub against the wrist like a bracelet.)

These are just some of the issues that were raised when the Editorial Advisory Committee for *Metalsmith* met recently to award *Metalsmith's* 1994 Writer's Award. Writing can make so many contributions to the field of metalsmithing that it is often difficult to qualify. Some articles fill in important gaps in the history of the field. Other articles may offer a careful and specific analysis of a particular practitioner and at times the analysis may only apply to a very limited period in a single artist's body of work. There are also writers who choose only to raise questions, but, some of those individuals manage to ask questions in such an articulate and encompassing way that their writing has an enormous and long term impact on the field. And while the discussion of these points was informative, challenging, and enlightening the EAC was finally forced to leave the philosophical musings behind and to make their choice.

It quickly became clear that we were all in agreement that three of the articles published last year were considered worthy of commendation. Mary Douglas's essay for the 1994 *Exhibition in Print*, Michal Ann Carley's "Measure and Alchemy: The Curiosities of Martha Glowacki" [Fall 1994], and Gary Griffin and Erika Ayala Stefanutti's "Remaking Material" [Summer 1994], all stood out as examples of the kind of analysis and writing that the EAC wished to recognize and single out for excellence. All three of the articles were different enough to make us feel that, at times, we were comparing apples to oranges and I am sure that we all wished for more awards to offer. I am pleased to announce that we finally decided that the recipients of the 1994 *Metalsmith* Writer's Award would be Gary Griffin and Erika Stefanutti.

In the process of deciding the EAC had to go back and re-read, cover-to-cover, the entire last year of *Metalsmith* and we all came away with a sense of excitement and possibility. As an intelligent, critical, and incisive body of writing continues to develop in our field we all will benefit, writers and makers alike. As I look to next year I only hope that our decision making process is made even more difficult by the glut of truly outstanding articles in the pages of this magazine.

Editor's Note: In the Winter 1995 Issue of *Metalsmith* the photo captions for two images were reversed. On page 41 the image identified as Andrea Kennington's *Ma Mere*, brooch is actually Timothy Lloyd's *Untitled*, brooch which is captioned on page 47. The Editor sincerely apologizes to both the readers of this magazine and in particular to the artists who were affected by this error.

–FCL

Contents

Summer 1995
Volume 15 Number 3

Departments

Editorial 4

Letters 6

Recent Sightings 10
Bruce Metcalf

Obituary: Alma Eikerman 12
Helen Shirk

Above
Wilhelm Buchert
Neckpiece
22k, platinum, diamond
Photograph by A. Bröhan
See page 46

Cover
Hourglass Figure: the Scale of Torture, 1994
(from the series:
"A Pedestal for a Woman to Stand On")
printed steel, Plexiglass, plastic, battery
operated motor, 3 x 12½ x 13"
Photograph by Philip Cohen

Features

Harriete Estel Berman 14
Charlotte Moser

Dan and Daniela Imre: Introspective, Intuitive, Ingenious 24
Karen Chambers

Observations: Alyssa Dee Krauss 30
Frank C. Lewis

Intimate Parallels between Installation and Wearable Art 32
Cynthia Pachikara

Reviews

Wearable Work I 38
by Julie Flanagan

William Harper at Peter Joseph 39
by Karen Chambers

Reliquaries and Offerings 40
by Kris Patzlaff

Silver in America 1840-1940 A Century of Splendor 42
by Matthew Kangas

Intimations of Immortality: The Silverwork of Michael Filmus, Judith Filmus Resheff, and Ori Resheff 44
by Bernard Bernstein

The Art of Goldsmithing 46
by Alan Revere

Modern Metals: Objects of Contemplation 47
by Rebecca Scheer

Letters

Dear Editor,

I found myself deeply saddened by Bruce Metcalf's "Big Middle" article. The gap between working jewelry makers and the academic metal world seems to be widening. I was hoping that the lines had begun to soften.

I find these elitist attitudes to be counter productive towards encouraging new people to become involved with SNAG and *Metalsmith*. How many choose to stay away from the SNAG conference because the exclusionary atmosphere seems so intimidating?

I see a great need for more tolerance and encouragement and less contempt and divisiveness.

Jill Elizabeth

Dear Editor,

I was pleased to read of your optimism with regards to the future issues of *Metalsmith* magazine as per your editorial in the Fall 1994 edition. It is true that there is a great deal of talent out there in the metals field, most notably apparent in the article by Erika Ayla Steffanutti and Gary Criffin published in the Summer Issue of 1994, entitled "Remaking Material".

The assertion put forth, that material can not be thought of as a neutral factor in the work we create, is a prime place to start and I agree that we would make a grievous error to suspend further investigation at that point. I would suspect that "a (working) life lived attentively" would bring up other issues for discussion such as how format, another "physical" attribute of our work, can effect the content and read of a piece as well as context and aesthetic decisions.

I would suggest, with regards to the point about Cartesian Dualism – in reference to the above – that making these "physical" concerns (material, format, context, etc.) an elemental part of the thesis or thinking behind the work would create a bridge between the realm of the mind and the realm of the physical – all points would have reason for being. This is not to suggest that all work has to be a critique of the physical, economic, or social concerns of material, format, context, etc.. I am often suspicious of how successful those works are at soliciting change. I do believe however, that knowing why your work is what it is (whether it be a necklace, a vessel, a tea pot, or whatever) and how it's physical attributes inform the piece and thereby the viewer is as important as knowing how to make the piece in the first place.

To reiterate, I found this article to be quite engaging in its suggestions and suppositions. I hope that the seeming drought of such scholarly interests will be amended by your new found excitement and high expectation for the future of *Metalsmith*.

Kathleen Cherry

Dear Editor,

Only in recent years have we had available to us the full scope of ancient metalsmithing know-how in addition to the range of modern technology. Our range of abilities is vast and still growing. I offer a quote from Tennyson's *Idylls of the King* that in early times "only kings and craftsmen" (specifically metalsmiths) "could enter the high court". Do we, who understand the noble metals, have any responsibility to foster, maintain, and advance the time-hallowed and demanding art of metalsmithing? Is it really necessary for us to reduce ourselves to the detritus of our society and safety pins and cardboard in order to "avoid stylistic, formal, and conceptual homogeneity"? Trash-can metalsmithing is a cop-out, a left-over from kindergarten days when desperate teachers brought in egg cartons and sucker sticks so that you as children would have something to create with.

I should rather see us regain our status as the Worshipful Company of Goldsmiths, elevating, rather than lowering, public taste. This does not mean only gold, diamonds, and emeralds – these, too, are often used distastefully, as pure ostentation. The Limoges grisailles, for instance, are only copper and glass, but they are permanent expressions of a high order, and they speak to all the ages. Must we of today confine ourselves to shouting obscenities when we have earth's loveliest materials with which to create visual form? What king, what hero shall be crowned with discarded bottle caps? What statesman, champion, or Nobelist shall be decorated with old pencil stubs? How will our descendants feel about a fertility-fecundity culture whose gods are crudely depicted phalluses and vaginas, less elegant than the 30,000-year-old Venus of Willendorf? Have we nothing to offer as artists but garbage and pollution? Social commentary has its place, but shall we throw away all the hard-won lore of ten millennia because there is a hole in the ozone? Are we shouting that the upward struggle is hopeless, the race lost?

We are not mere painters or artisans. We are metalsmiths, combining the creativity and skills of both. We have always had a unique and honorable place in civilization. Our materials, from the fires of the earth, are the most enduring hope of continuing the creative process that has made us human, and preserving for generations yet unborn some record of the best that we can be.

We are heirs of all the ages. Our 20th Century is at once the most glorious and the most shattering age of humanity. We as artists can be bearers of light as well as shadow. Let us not, for the sake of carnival sensationalism, discard our unique heritage.

Jean Foster Jenkins,
Professor Emeritus,
El Camino College

PENLAND

SUMMER SESSION 1995
June – September
One & Two Week Courses

METALS
Arlene Fisch, Thomas Mann, Richard Mawdsley, Joe Wood, Robert Ebendorf & Sandy Zilker, Heiki Seppa, John Cogswell, Robert Dancik, Mary Ann Scherr & Marcia Lewis, Rob Jackson, Tom McCarthy, Fred Fenster, and Myra Mimlitch Gray.

IRON & SCULPTURE
Doug Wilson, John Medwedef, Hoss Haley, Rick Smith, Elizabeth Brim, Peter Parkinson, Phillip Baldwin & Dan Maragni

SPRING, 1995
March 13–May 5

Noellynn Pepos
Metals Techniques: Alternative Media

PENLAND IRON SYMPOSIUM
September, 1995
With Richard Wattenmaker, Albert Paley and Jim Wallace

Penland School of Crafts
Penland NC 28765
704 765-2359

Please call for more information.

MIAMI JEWELRY INSTITUTE

5 and 10-day Courses

Introductory Jewelry
Basic Stone Setting
Jewelry Repair
Wax Techniques/Casting
Practical Gemology
Gemstone/Jewelry Appraisal

3 & 6 Month Jewelry Manufacturing Program

3 & 6 Month Jewelry Design Program

Write or call for Catalog

Miami Jewelry Institute
The Bakehouse Art Complex
561 N.W 32nd Street Miami FL 33127

(305) 573-5707

Come join a 7,000 year history of metal smiths
by learning to work metal with a hammer !

Jack daSilva "Creamer", *1994 Sterling*

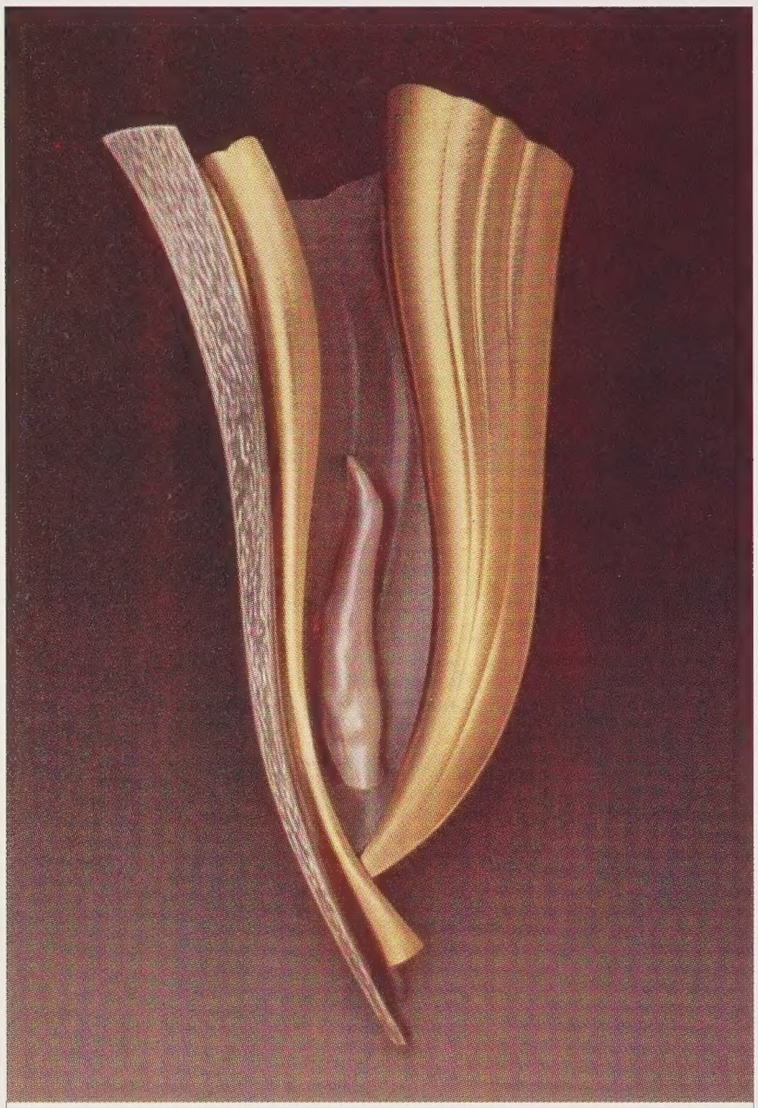
Create striking designs with graceful shifts in form. Achieve dynamic or subtle elements for expressive forms that reflect the skill of the maker.

da Silva's METAL DESIGN STUDIO offers a variety of classes, workshops and lectures that will provide an opportunity to expand and enhance your abilities to explore the possibilities in metalsmithing.

ONGOING FORGING, RAISING AND ANTICLASTIC CLASSES WILL BE GIVEN BY JACK daSILVA. OTHER CLASSES WILL INCLUDE:

MAY 20 & 21 TORCH ENAMELS with DEBORAH LOZIER
JUNE 10 & 11 ROLLER PRINTING with CHRIS PATZLAFF
JULY 8 & 9 CHASING & REPOUSSE with MARCIA LEWIS
AUGUST 5& 6 JEWELRY DESIGN with GEORGE McCLAINE

da Silva's
METAL DESIGN STUDIO
2201 - C East 18th St. Antioch, CA 94509
510-777-1251



SHELTER MY SPIRIT
BETTY HELEN LONGHI

Brooch/Pendant 18K/Silver Bimetal
Sterling, Pearl: Die-formed, Forged.
4.75" X 2" X .5" 1994
Photo: Michael Cunningham ©1994

AN ARTIST'S
CREATIVITY

ASSISTED BY
A BONNY DOON PRESS

For Information, Call
800-995-9962

BONNY DOON ENGINEERING, INC.
250 TASSETT COURT
SANTA CRUZ, CA 95060

C. BAUER
STUDIO, INC.

Gold and Silver Granulation,
Chain Making and Stone Setting,
in the Classical Tradition

Summer Intensives 1995
July 24 - 28
July 31 - Aug 4
Aug 7 - 11
Aug 14 - 18
Aug 21 - 25

Classes Limited to 10 Students
Individual Instruction
by Cecelia Bauer
on All Levels of Proficiency

Call 212/643-8913 or write to:
C. BAUER STUDIO, INC.
214 West 29th Street
New York, New York 10001

A DISTINCTIVE COLLECTION OF CONTEMPORARY JEWELRY

JOCELYN CHATEAUVERT
SUSAN CHIN
JIM COTTER
TINA FUNG HOLDER
CAROLYN THOMAS KINGSON
HOLLY LEE
MICKI LIPPE
ALLISON MACGEORGE
GLORIA NATALE
HAROLD O'CONNOR
MONICA TINKER
JAN YAGER

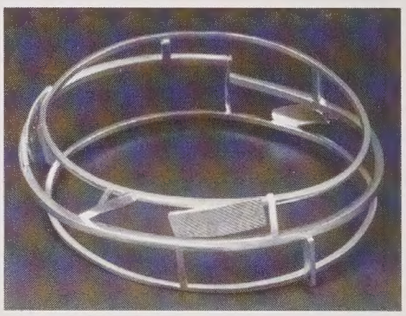


Photo: Richard Nicol

Bracelet: Sterling Silver, 22K Gold
MICKI LIPPE

SOFA NOVEMBER 2-5
NAVY PIER • CHICAGO

LINDA RICHMAN JEWELRY
KATIE GINGRASS GALLERY

241 N. BROADWAY
MILWAUKEE WI 53202
TEL 414 289 0855
FAX 414 351 6978

GANADAN™
Precious Metal Accessories
Catalogue on request
P.O. Box 410021, San Francisco, CA 94141-0021 Tel. 415.285.7437, FAX 415.285.4390
American Alligator Strap by Dick Muller

Call for Entries

SMITHSONIAN CRAFT SHOW

invites

Exhibitor Applications for
A JURIED EXHIBITION AND SALE
presenting fine crafts in Basketry, Ceramics,
Fiber, Glass, Jewelry, Leather, Metal,
Paper, Wood, Mixed Media

SHOW DATES: APRIL 25 - 28, 1996

For applications
please send a self-addressed label to
SMITHSONIAN CRAFT SHOW
A&I 1465
Smithsonian Institution
Washington, D.C. 20560
202/357-4000

Application deadline: Postmarked October 12, 1995

COURSES
WORKSHOPS
VISITING ARTISTS
COLLABORATIONS
LECTURES
PERFORMANCES

SOUTH WEST CRAFT CENTER

CERAMICS
FIBERS
METALS
PAPERMAKING
PHOTOGRAPHY
SURFACE DESIGN

EXHIBITIONS
SUMMER 1995

Through June 24
Emily Edwards Gallery
JAMES ORELLANA
Survey of Oil Paintings and Graphics

Ursuline Exhibition Hall
ALISON WHITTEMORE
Quilt Books

July 6-September 9
Emily Edwards Gallery • In conjunction with San Antonio's Contemporary Art Month
HENRY STEIN
Unnecessary Caution

Henry Stein, *Heirloom*, 1994, assemblage

300 AUGUSTA • SAN ANTONIO, TEXAS 78205 • 210/224-1848

Recent Sightings

By Bruce Metcalf

Statements and Questions

Words are often used to condense the whole craft/art project into sound bites. Consider some of the favorites: *creation*; *expression*; or *statement.* Reviews in this magazine are full of such old chestnuts. Here's Ben Dyer writing about Betty Helen Longhi in the Winter 1994 Issue: "In *expressions* that directly portray metamorphosis, rebirth, and the elusive mystery of beauty in nature...". And here's Janice Hatch-Keaffaber on Rita Deanin Abbey's work in the same issue: "...a bold gestural *statement* in porcelain enamel on iron...". (Italics are mine.) These key words distill complex ideas about the nature of art, and in doing so, they beg the serious question as to what art is. So, when a writer claims that a work is "making a statement", it's assumed that art is supposed to make a statement in the first place, and that we all know it.

These kinds of words are highly condensed symbols for an entire paradigm: art sound bites. (A paradigm is an example or pattern that serves as a model.) So, a single word, *statement* for example, points to a model for what art is supposed to be and do. For the model to be reduced to a sound bite, the paradigm has to be widely disseminated, and a lot of people must assume that they understand it. We must agree that art is, in fact, a statement: a variation of an expression, framed as a declaration. Furthermore, we assume the artist has something to say, the art is *saying* what she has in mind, and the audience can figure it out.

Paradigms like *art-as-statement* do not appear out of thin air. Usually, they emerge in art writing, often associated with a movement that is trying to dissociate itself from the recent past. While I'm not enough of a scholar to trace the lineage of how *statement* appeared in the art world, I would bet that it first appeared in the sixties, when a generation of young painters and sculptors started making a new, reserved, and highly intellectual art. Later, they were called the minimalists. These artists wanted to separate themselves from Abstract Expressionism, with its noisy rhetoric of heroic and tortured emotion. Because *expression*, as word and as paradigm, was so closely tied to the work being rejected, minimalists needed another word to describe their project. Thus: *statement.* Within a generation, the word lost its specificity, and art in general was conceived of as a statement.

Even as these buzzwords lose the pointedness of their original intentions, they still carry meaning. If art makes a *statement*, one can't escape from the way it is a declaration. Art is presented as a solution to a problem, or an answer to a question.

Occasionally, the language changes, and we see new models of what art is supposed to be. In the past two or three years, a new word is appearing in craft writing. Now craft is supposed to *question* art (and craft that aspires to the status of art) no longer makes a declaration. It interrogates.

So, here's Dorothy Spencer in the Fall 1993 *Metalsmith*: "Ebendorf's conceptual approach to jewelry-making, which *questions the nature of adornment itself*, explores alternative concepts and materials". Later she says that Ebendorf is "...continuing to *question the old established definition* of jewelry". (Italics are mine.) Given the tone of the rest of the review, it's clear that the author approves of all this questioning.

This is relatively new. The purpose of art has not always been to interrogate. Art once reflected the values of the larger culture, or at least of the patrons who commissioned it. Only as artists became independent of any system of patronage, could they engage in criticism.Goya's series on "The Disasters of War" and Daumier's political cartoons are early examples; in the twentieth century one can cite George Grosz or Ben Shahn as artists who questioned the power structures around them.

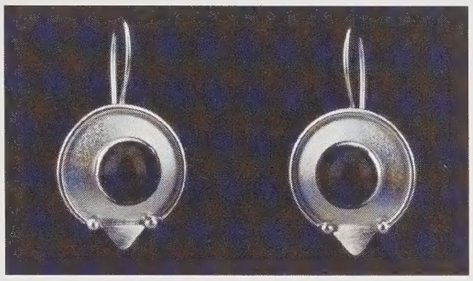
However, I suspect the current idea that art asks questions is rooted in the sixties, when the generational motto was, "Question authority". With the civil rights movement, the anti-war movement, and with feminism, adherents were taught to be suspicious of received ideas about the way things were supposed to be. If old ideologies masked injustice, the thinking went, then those ideologies had to be examined, taken apart, and preferably replaced with something more humane. Of course, the business of questioning appealed mostly to those who thought there was a problem in the first place. However, it was the presence of injustice that ultimately justified the questioning.

By 1995, the subjects of interrogation have enlarged considerably. When such questioning is done, there's a subtle assumption that the question is deserved, and that when the question is answered, life will be more just. So, when Dorothy Spencer approves of Bob Ebendorf's questions, she is assuming that there's something wrong – or at least something maladjusted – with received notions in Western jewelry. In the review, Spencer notes that Ebendorf uses cast-off articles like beach glass and pottery shards, and thus he "...reaffirms the value of that which otherwise might be without value". Contrasting Ebendorf's jewelry with a presumed dominant cultural idea that values only precious metals and gemstones, and comparing it to supposedly marginalized cultures (like many African and Oceanic cultures in which jewelry is made of local materials and found objects) Spencer concludes that using certain mundane materials is good for contemporary jewelry. Even though the remarks are framed as questions, value judgments are made here.

The paradigm of craft-as-interrogation is gaining power and acceptance, and may someday supersede craft-as-expression and craft-as-statement. At this moment, craft that *questions* often makes an implicit claim to being avant-garde. But beware: the idea that art must ask questions makes its own set of assumptions – which themselves aren't usually available for questioning. And especially when "questioning" is reduced to a sound bite, the subtle political nature of the enterprise is obscured.

Bruce Metcalf asks questions about jewelry and other things in Philadelphia.

Shape a Career in Metals



Vermeil & Black Onyx Earrings by K. Curtis

Teaching American Crafts since 1856

Two-Year Certificate Program
& B.A. in Crafts
Residency Program
August Workshops

Full-Time MFA & Visiting Metals Faculty
Metalsmithing Casting Colored Metals Stonesetting
Fabrication Techiques Advanced Casting Enameling
Seminars Business Photography and More. . .

Call or write for registration information
508-753-8183

Worcester Center for Crafts
25 Sagamore Rd., Worcester, MA 01605

REVERE ACADEMY OF JEWELRY ARTS

"The School of Jewelry Professionals"

Video tour: $10
40 short intensive classes
Certificate and Diploma programs
Metalsmithing • Design • Engraving • Wax • Gems
Goldsmithing • Repair • Platinum • Setting • Casting

PROFESSIONAL GOLDSMITHING
"Two Gold Thumbs Up"- *Metalsmith Magazine*
240 pages • 30 projects • 417 color photos
Signed by the author, Alan Revere
$62.95(CA: $68.30) + $4 S&H

REVERE on GOLDSMITHING
Vols II & III - 180 min ea: $59.95(CA $65.05) + $4 S&H
Vol I - 90 min: $49.95 (CA: $54.20) + $4 S&H
Better than looking over a master's shoulder!
New state-of-the-art video series

760 Market Street • Suite 900-M
San Francisco • CA • 94102
Tel: 415/391-4179 • Fax: 415/391-7570

A shared experience

Here the metalsmith can assume an identity
within one's discipline and
relate that study to a greater art context

To challenge ideals

CRANBROOK Graduate Studies in

Metalsmithing

Gary S. Griffin
Artist in Residence
Head of Metalsmithing

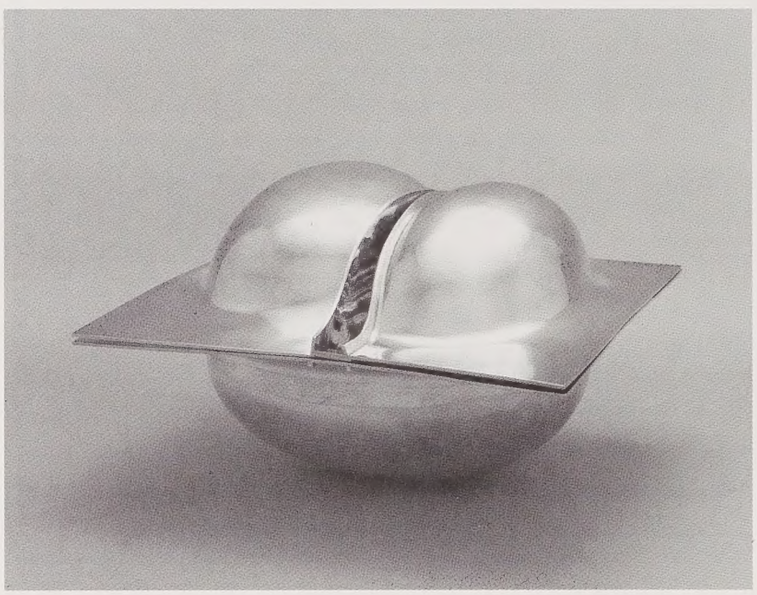
For Information:

Office of the Registrar
Cranbrook Academy of Art
1221 N. Woodward Avenue Box 801
Bloomfield Hills, MI 48303-0801
810 645-3329

Obituary

Alma Eikerman

1908-1995



Double-Bulged Bowl, 1975
sterling silver
5 x 8⅝"

Alma Eikerman, distinguished professor emeritus of fine arts at Indiana University and a pioneer in the art of modern jewelry and metalsmithing, died January 3, 1995 at her home in Bloomington, Indiana. Her adventurous life in pursuit of her art was a record of commitment and initiative that began at a time when few role models for women artists and metalsmiths existed. The resonance of her death reminds us of the enormous impact she had on her field through her teaching and her prolific output of boldly elegant jewelry and objects.

She was born on May 16, 1908 and grew up as one of seven children on a farm in Kansas, the daughter of energetic and independent parents. Her burgeoning interests in music and art were initially pursued at Kansas State University in Emporia, and the University of Kansas at Lawrence, where she took her first jewelry course. Eager for the rigorous intellectual and rich visual stimulation of a big city, she transferred to Columbia University where she immersed herself in the great museums and thriving artistic life of New York. Here she was exposed to every facet of modern art and was lastingly inspired by artists' struggle for expression beyond the bounds of prevailing convention.

After earning her master's degree in 1942 Alma returned to Kansas to teach jewelry design at Wichita State until 1947. In 1947 she came to Indiana University to create the metals program and build it into one of the most renowned programs in the nation. Participation in a Handy and Harmon metalsmithing workshop in 1948, taught by Swedish silversmith Baron Erik Fleming, ignited her enthusiasm for hollowware processes and led to her study with Karl Gustav Hansen, designer and director of Hans Hansen Solvmedle in Kolding, Denmark. This training with Fleming and Hansen provided the foundation for her commitment to forming and hollowware as vital aspects of her developing metals program at I.U. and impacted every student who came to study with her. Additional study with sculptor Ossip Zadkine in Paris and Arnoldo Pomodoro in Milan came as a result of her intention to make sculptural jewelry that was viewed as seriously as a piece of art. Over the years her jewelry became assertively three-dimensional and bold in scale, incorporating carefully formed and textured surfaces in a fluid and elegant orchestration of space and line.

I remember getting off the elevator on the second floor of the Art Building on my first day at Indiana University in 1967 and looking directly into a student display case of the strangest metalwork I had ever seen. My instant reaction was one of trepidation that, as a new graduate student, I had entered a program producing work that I would never understand, much less be able to make. A welcoming smile from the energetic professor with platinum blond hair immediately dispelled my apprehension and drew me into the world of Alma Eikerman, where I would be exposed to a way of thinking that would significantly influence my art and life.

continued on page 48

Classes
for
Jewelry Making
Jewelry Repair
Stone Setting
Hand Engraving
Diamond Grading

One week classes
& private tutoring
Call for a brochure!

Conner Jewelers Institute
800-654-6552

JEWELRY ARTS INSTITUTE

Bessie Jamieson, President
Robert M. Kulicke, Consultant

Instruction in
CLASSICAL JEWELRY TECHNIQUES

Ancient granulation in silver and gold, Chainmaking, Lapidary and Classical Settings, Byzantine and Modern Enameling.

Regular Fall Classes
Start in September

Call 212-362-8633 or write to

JEWELRY ARTS INSTITUTE
2231 Broadway
New York, NY 10024

DUNCONOR WORKSHOPS

FALL '95

Oct. 6-13 Surface Embellishment - Developing a Thematic Style.
-reticulation, overlay gold, granulation-
Books authored by Harold O'Connor:
'The Jewelers Bench Reference' $12.00 ppd.
'The Flexibleshaft Machine - Jewelry Techniques' $12.00 ppd.
Order both for $20.00 ppd.

Write to: Harold O'Connor
PO Box 416
Salida, CO 81201
Tel: 719-539-7519

Tennessee Technological University

APPALACHIAN CENTER FOR CRAFTS

BFA / Certificate / Visiting Artists / Workshops

Eun Mee Chung/Visiting Artist

Robert Coogan
Assist. Prof.
Metals Dept. Head

jewelry/vessels/
blacksmithing/
enameling/pewter/
anodizing/casting/
knifemaking
and more

Carol Hagen/Visiting Artist

Write or call for fall weekend workshops brochure
1560 Craft Center Drive, Smithville, TN 37166 615/597-6801

Crock Pot
SLOW COOKER
consummate
consommé
consumed

Do you get kissed
at the kitchen door ?

Harriete Estel Berman

By Charlotte Moser

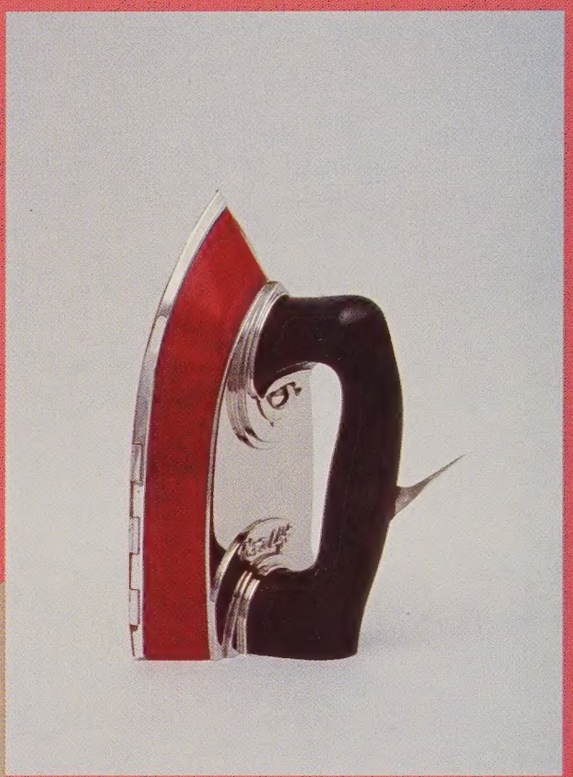
Progress, in its 19th-century understanding as industrial innovation, has rarely been a friend of women. Some may even say it's been a foe. Women's labors, the cottage industries of spinning and weaving which mothers could pursue at home while tending their families, were among the first eliminated by the factory system during the Industrial Revolution. Later on, the artist/engineers of the German Bauhaus bivouacked in the kitchen and sewing room, turning what had been female sanctuaries into laboratories for industrial design. Purportedly what was produced in those laboratories by typically male designers was developed to liberate women from domestic chores. More often than not, they made women's work more complicated.

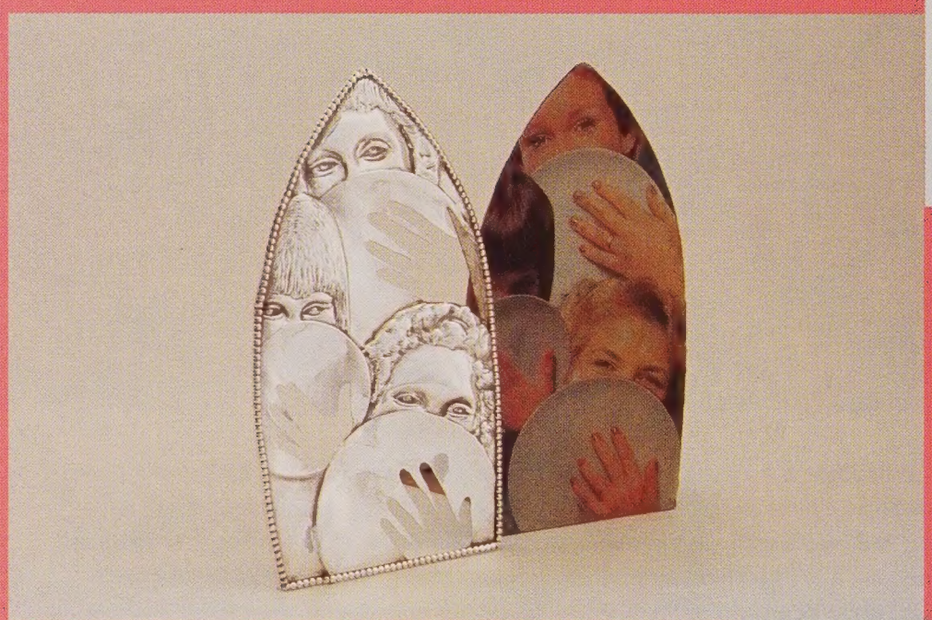
Left
Crock Pot
copper, paint, pyrex, sterling silver, doll house dinette set, catalog
7 x 12 x 8"

This page
Everyready Working Women, 1982
copper, brass, paint, nickel plate, spark gun, plastic, lipstick cartridge, eye shadow container, drill chuck, mixing beaters,Wonder Woman lariat
8½ x 2½ x 7"

Many artists along the march of progress have dealt with the profound ironies that industry introduced into the 20th-century. But, the skewed hand dealt to women by industrial innovation has largely been ignored by artists at large and by women artists in particular.[1] That the domain of traditional womanhood, the kitchen and the household, has recently been successfully mined for social content by male artists like Jeff Koons and Haim Steinbach suggests that commentary from a cross-gender perspective continues to get special intellectual weight.

Harriete Estel Berman, however, is a woman artist who has looked into the face of domestic engineering and lived to tell the tale, unashamedly, from the perspective of a woman who might have been hoodwinked. Like one of those ding-bat feminist comediennes who purposely misreads society's mixed messages about women, Berman uses coy feminine subterfuge, first to disguise withering commentary about the depersonalization of women and, then more recently, to veil the tender vulnerabilities embedded in the nesting instinct. She speaks not as an angry consciousness-raised feminist of Los Angeles's Womanhouse or as one of the Bad Girls of the New Museum but as an anti-heroine for the '90s drawn, despite her best intentions, into the everydayness of female existence in America. The blenders and bathroom scales, food processors, and sewing machines that she fabricates exaggerate, in excruciating perfection, the utter banality of the 1950s' existence experienced by mothers of middle-class Baby Boomers.





As the statement of a 1990s anti-heroine awash in consumer products, Berman's work bears interpretation by theories developed by the post-war French thinkers known as the Situationists. A dada-inspired fringe group forged after World War II, the Situationists proclaimed that commodities had colonized all aspects of social and cultural relations, at the heart of which lay the routine of everyday life. French philosopher Henri Lefebvre, whose 1947 book *Critique de la vie* was adopted by the Situationists as its central text, had argued that the critical condition for creativity was found in everyday life because it was there that subjective experience was delicately balanced with lived experience largely dictated by social institutions.[2]

According to these theoreticians, utopian, even political aspirations were embedded in the relentless, boring routine of everyday life which, as often noted, has typically fallen on the shoulders of women.[3] Rather clearly, this idea echoes the feminist decree that the "personal is political". Thus, rather than trivializing women's experience, the detailed, ironic observations of women's everyday lives seen in Berman's work constitute a call to action for women whose lives have been restricted by social assumptions. These works, in fact, suggest a transformation of women's daily existence more decisively than any strident political statement.

Berman's identification with the craft world as a metalworker is important conceptually in giving her work multiple meanings. Because of class associations attached to the crafts as industrial trades, particularly in Berman's case with her parodies of industrial design, references to how women fit within the class system – as producers of work or as the products themselves – permeate her sculpture. In making technically perfect prototypes of machines that function metaphorically within the social domain rather than for their original uses, she raises Malthusian questions about design intentionality that echo arguments about art, craft, and nature debated a half-century ago at the Bauhaus. These theoretical issues which Berman's works so directly address have gained growing importance in contemporary art theory as the larger social and economic context of art has been examined. Just as women's secondary position within the art world hierarchy is addressed in Berman's work, so is the subordinate position given to the crafts within the visual arts.

Like Koons, Steinbach, and other Neo-Pop personalities of contemporary art, Berman speaks directly to the unfulfilled promise of excessive consumerism that has characterized the Baby Boom generation. Berman grew up in the 1950s in Harrisburg, Pennsylvania, in a middle-class family assaulted by the explosion of consumer advertising that eventually led another Pennsylvanian, Andy Warhol, to develop Pop Art. The post-war retreat to the home by women and the retrenchment of traditional domestic values in the 1950s made housewives the chief targets of much consumer advertising. To be viewed as contemporary and *progressive*, these women, whose energies were now directed away from self-reliance and toward nurturing wholesome families, and the husbands who supported them, used newfangled domestic gadgetry as one important measure of their success. Toasters, and later on blenders, waffle-makers, and food processors, were popular wedding gifts that transformed the kitchen appliance into a symbol of an abundant, progressive family life. In both advertising imagery and in the public imagination, the operators of those appliances were most likely women, the implicit appendages of the machinery.

Idols of Generations, Illusions to Prophecy, 1983
sterling silver, steel, paint, mixed media, 8" h.

Like so many Baby Boomer women, Berman grew up surrounded by contradictory messages about what her goals as a woman should be. The daughter of a woman who had devoted her life to her family, Berman was encouraged to pursue an education and a subsequent career. Her first stop was Syracuse University where she considered male-dominated professions such as architecture and industrial design, finally settling on metalsmithing and fiber arts. After finishing at Syracuse in 1974, she worked as a jeweler for a few years before entering graduate school at Tyler School of Art where she earned an M.F.A. in 1980. She found herself in the early 1980s in Palo Alto, California, living with a businessman, working as a silversmith and soon to become a mother.

The advent of Berman's own settled domestic existence marks the beginning of work that shows the artist's ambivalence about the role of women in the suburban American dream. Using the household appliance as a metaphor for women's utilitarian position in society, throughout the 1980s she created true-to-life facsimiles of household gadgets called as a whole *The Family of Appliances You Can Believe In*. This series included blenders, refrigerators, ovens, mixers, toasters, vacuum cleaners, microwaves, crock pots, irons, tool boxes, power drills, food processors, pencil sharpeners, and sewing machines. Slightly miniaturized but otherwise deceptively resembling genuine appliances, these machines borrow heavily from the deadpan aesthetic reversals of Duchamp's industry-produced *Readymades*, notably modified by being both handmade and labor intensive. Such double entendre play, seen here in the art historical repartee between *hand made* and *readymade*, continues in appliance labeling. In her blender facsimile, called *Womanizer, Kitchen Queen,* Berman has identified the speed buttons as "love, honor, obey, cherish, mix, blend, stir, cream, spread and bear", indicating the growing intensity of a women's function. The scripted words "Everready Working Woman" emblazon an electric drill, mounted on a stand like a hair dryer cum ray-gun/mixer, loaded with a cartridge of crimson lipstick installed in the handle.

Throughout the 1980s, Berman's witty visual and verbal plays were underscored by the works' playful toy-like appearance. In addition to their miniaturization, the sculptures frequently included actual toys, like the diminutive ballerina spinning inside the *Womanizer* blender or the doll house kitchen dinette set installed inside the crockpot. This juxtaposition of the childlike with the mechanical calls to mind similar symbols of womanhood used by Dada artists Francis Picabia, Man Ray, and later on the Surrealists who largely revered women as tools for their own self-discovery: muses, mediums to unlock their unconscious, or witnesses for the pure primal creativity possessed by children. Indeed, as one of the most perennial social behavioral stereotypes for women, the woman-child is the primary narrator in Berman's work of the early 1980s, rendering her commentary harmless, even cute, by its kitschy references. The childlike nature of the miniatures also indicates a kind of nostalgia, not only for the bygone days of childhood innocence but for the innocence of the days when it was socially acceptable to be a woman-child, a condition rapidly disappearing as women now routinely face the hard-bitten realities of contemporary life.[4]

Hourglass Figure: the Scale of Torture, 1994
(from the series:
"A Pedestal for a Woman to Stand On")
printed steel, Plexiglass, plastic, battery operated motor
3 x 12½ x 13"

Photograph by Philip Cohen

For Berman a kind of epiphany occurs in 1983 in a work called *Idols of Generation, Illusions of Prophecy,* moving her work beyond visual feminist satire and into self-discovery. A full-scale hand iron, nickel-plated and spiked with sterling silver thorns along the handle, opens like a religious triptych onto a photo advertisement of women covering their faces with the same image repeated on the adjacent panel in repousséd silver. A more conventional example of art metalsmithing, this work is atypically humorless for Berman, but it nevertheless brings art into her mix of social symbols, uncovering, as in the photograph, a genuine persona hidden behind the coy woman-child appliances. Issues about the craft world, about the preciousness of fine materials and virtuosic technique also come forward in this work, acknowledging craft traditions in which she was trained but which she had previously been reluctant to flaunt.

By 1985, the dialogue in Berman's work between art and domesticity became a full-blown series of tongue-in-cheek works called *KitchInArt.* This series consists of four facsimile food processors designed and decorated to depict different periods in art history which she has named *Classically Greek, Baroque Rococo, Cubist Futurist,* and *Social Realism.* The absurdity of this double entendre – from the ridiculous mundane food processor to the sublime period of ancient Greece – clearly parodies the stylistic pomposity of Postmodernism and can be read as representing Berman's own conflicted female identity as an artist or as a traditional domestic worker. But it also acknowledges the importance of decoration as an abstracted form of visual narrative, an aesthetic leap for Berman whose forte had previously been technical dexterity and witty verbal interplays. By allowing the visual styles from distinct historical cultures to function symbolically, she continues the social commentary of her facsimile appliances but enlarges her argument to include women in art throughout historical time.

(detail)
Hourglass Figure: the Scale of Torture, 1994
(from the series:
"A Pedestal for a Woman to Stand On")
printed steel, Plexiglass, plastic, battery operated motor
3 x 12½ x 13"

Photograph by Philip Cohen

KitchInArt, 1985
(Clockwise from Upper Right)

Classically Greek
copper, paint, Plexiglass

Social Realism
steel, paint, nickel plate, iron wire

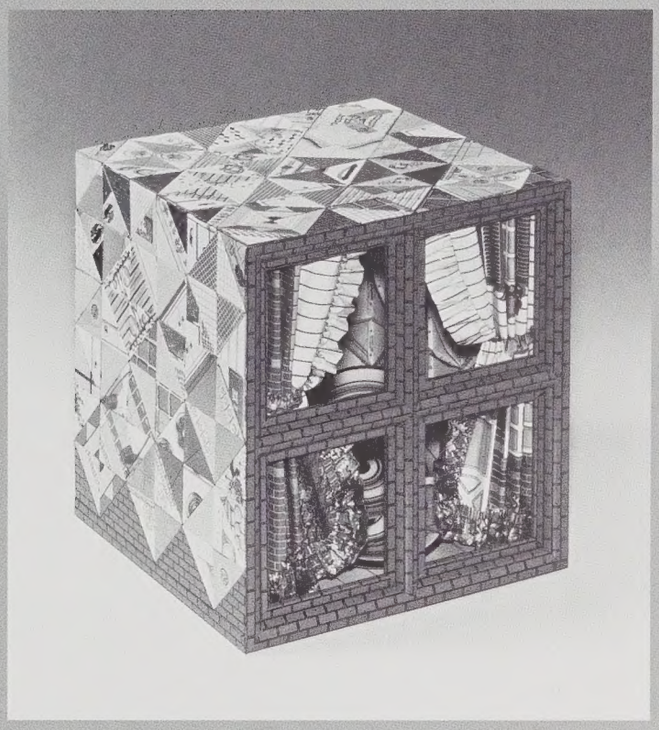
Baroque-Rococo
steel, paint, decals, nickel plate, sterling silver, Plexiglass, painted pasta shells

Cubist Futurism
steel, paint, contact paper, nickel plate, Plexiglass, Rubic's cube pieces
All works approx.: 10 x 8 x 8"

Photograph by Philip Cohen

Moving into the realm of contemporary art theory provoked serious questions for Berman about the relationship between art, craft, and the function of objects in society. She explored the dynamics surrounding this issue in a work called *Critic's Choice* from 1986. Didactic in tone, this sculptural triptych consists of three full-scale manual pencil sharpeners identical except that one is made from lead, one is nickel-plated brass with steel blades, and one is nickel-plated brass with sterling silver blades. A machine universally used by draftsmen of all aesthetic persuasions, fine artists as well as designer craftsmen, the pencil sharpener establishes a dialectic about object making as well as marking Berman's departure from electrical to pre-industrial manual machinery. The dull lead pencil sharpener and the one with glimmering sterling silver blades represent the extremes in the scale of object production. Unpolished and dark gray, the lead pencil sharpener suggests a functional prototype for industrial mass production, while the high sheen of the precious metal version demonstrates the virtuosity of technical craftsmanship. In between the two lies the *art* pencil sharpener, the sheen of its stainless steel blades lying midway between the lead and sterling silver bladed sharpeners. Wires with terms from pedantic art criticism – "geometric configurations; references to an entropic paradigm; rationalized and idealized forms" – are attached at the ends, indicating that this genre of objects can not stand alone visually or functionally but must be accompanied by verbal explanation to be socially understood.

The birth of two children in the late 1980s rerouted Berman's intellectualized departure into art criticism. Between 1987 and the present, she has turned her attention to images of the home fused onto machine forms. A longtime collector of printed steel doll houses, Berman began reassembling segments of painted steel, first, into machine forms, such as a

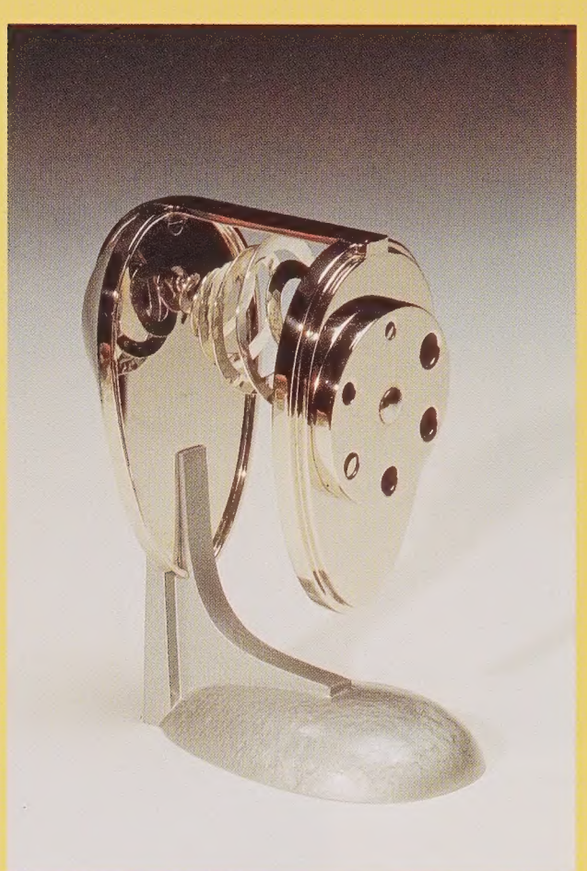


My American Kitchen Saves Me Two Hours a Day to Keep Myself Looking Young, 1991
printed steel, aluminum rivets, kitchen clock, broken dish, (traditional quilt pattern "Broken Dishes")
12 x 12 x 12"

Photograph by Philip Cohen

sewing machine and later a bathroom scale, and then into a series she calls *Pedestal for a Woman to Stand On*. By suggesting the notion of a box-like home superimposed onto the image of a box-like pedestal for women popularized by 19th-century Romantics, Berman provides wry insight into the extreme contradictions between reality and mythology in the perception of women's proper place in society. Rather than offering a lofty position of high respect and reverence, the *pedestal* reputedly occupied by women is more likely to be a boxy little house clearly seen by Berman as a female workplace. *Fabrication,* a 1987 piece in the shape of a sewing machine made from tin doll houses, clearly suggests the home as both the location for domestic industry as well as a sentimental place invented from the fantasies of childhood and girlish dreams of womanhood. The use of a sewing machine is significant in this work because, as a reference to the textile arts, it points to the most feminized of all the crafts as well as to Berman's own academic involvement with the fiber arts, thus providing a ready-made tool to continue her dialogue about women, the crafts, and artistic production.

As depictions of homes, the *Pedestals* invite fanciful imaginings of a happy, orderly domestic existence, paralleling Berman's own growing nesting activity and projecting somehow an uneasy harmony absent in her earlier work. The miniature interior rooms harbored within many of the *Pedestals* conjure a voyeuristic sense of invading the inhabitant's domestic privacy which, with their perfectly painted doll house walls and furniture, ends up not being personal at all but standardized and cool. Where Berman does suggest the personal and intimate is in her agile use of decorative patterning, borrowing once again from fiber arts and this time from the women's domestic craft tradition of quilt making. The pedestal sides, built from pieces cut from metal doll houses and assembled into traditional quilt patterns, gives the objects a surface familiarity, yet this familiarity is made dissonant by the out-of-context painted images snipped from the doll houses. Typically for Berman, the quilt patterns themselves provide delightfully hidden witticisms especially for quilt cognoscenti. *My American Kitchen Saves Me Two Hours A Day to Keep Myself Looking Young* uses a "broken dish" quilt pattern, implying the domestic mishaps that occur-despite modern conveniences-when housewives take the time to preen themselves. The "baby block" pattern decorates the work *Baby Block to Creativity,* suggesting the creative frustration experienced by women whose time and energies are absorbed by small children. The bathroom scale, constructed from fragments of Slim Fast cans cut with pinking shears, is assembled in the "wild goose chase" pattern, referring to the futility of endless efforts of women to lose weight.



Critics Choice, 1985
(clockwise from bottom)

Metalgrammatic
lead, pencil sharpener, sterling silver

Didactic
brass, nickel plate, steel, sterling silver

Polysyllabic
brass, paint, nickel plate, sterling silver
All works approx.: 7½ x 6 x 3"

Fabrication, 1987–8
brass, printed steel, chrome plate, rivets
11 x 8 x 13"

Photograph by Philip Cohen

In the end, in both her earlier consumer products and in the recent *Pedestals*, Berman makes her most potent commentary by understating the obvious: that our values and expectations are most directly revealed by the physical accouterments of our lives, by the visual environment which we shape for ourselves, and by the emotional weight we give to objects. Such attention to the innocuous details of living is at the heart of the reverence for the everyday espoused by the Situationists and Henri Lefebvre in the wake of World War II and the devastating consequences of larger visions. Indeed, in the pedestal piece *We Are Reflected in the Objects We Choose to Surround Ourselves*, it is Berman's own image – and that of the viewer – that is reflected in the mirroring metal assembled in an "attic window" quilt pattern. Suggesting that humankind is perhaps the central part of the visual environment to be shaped to create a perfect world, Berman does nothing less than show us how art can transform the ordinary into the heroic.

Charlotte Moser has taught the history of 20th-century art and art criticism at California College of Arts and Crafts, The School of the Art Institute of Chicago, and Northwestern University. She holds M.A. degrees in American Studies from University of Texas-Austin and art history from Northwestern University. Formerly editor-in-chief of Artweek, *she has received independent scholar grants from the NEA, the NEH and the Illinois Arts Council. Her book on the sculptor Clyde Connell was published by University of Texas Press.*

1. Dada artists Hannah Hoch and Meret Oppenheim could be considered exceptions.
2. Alice Kaplan and Kristin Ross, "Introduction," Everyday Life in *Yale French Studies*, Number 73 (Yale University Press: New Haven, 1987), p. 3.
3. Ibid.
4. For an extraordinary contemporary discussion about the narrative of miniatures, see Susan Smith, On Longing (Johns Hopkins University Press: Baltimore), 1984.

Dan and Daniela

Introspective, Intuitive, Ingenious

By Karen Chambers

Daniela: The thing about the jewelry is that it's not just a little picture. It's everything that surrounds it and makes it into this thing to wear.

Dan: What I like about it being jewelry as opposed to something on the wall is I like to touch it. It's something that you wear and it's part of you. It's much more personal.

The other nice thing about making jewelry is that it has to be wearable. It cannot be huge. It puts some bounds on...

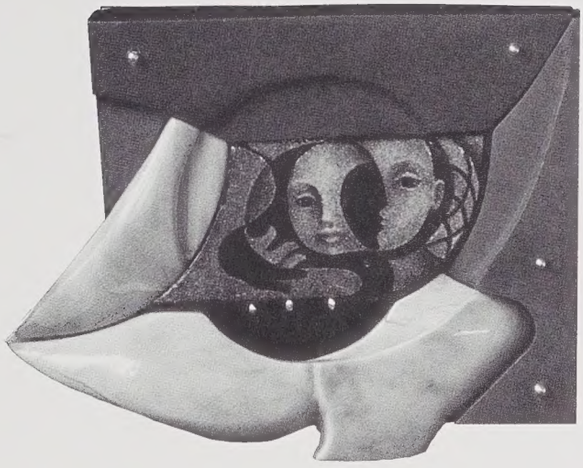
Daniela: not only on the size...

Dan: design.

Daniela: It gives you parameters to work with.

Left
Bat (Pin)
enamel, glass, sterling silver,
fossil ivory
2 x 2"

This page
Family Portrait (Pin)
enamel, glass, sterling silver,
slate, fossil ivory
1½ x 2"



Imre:

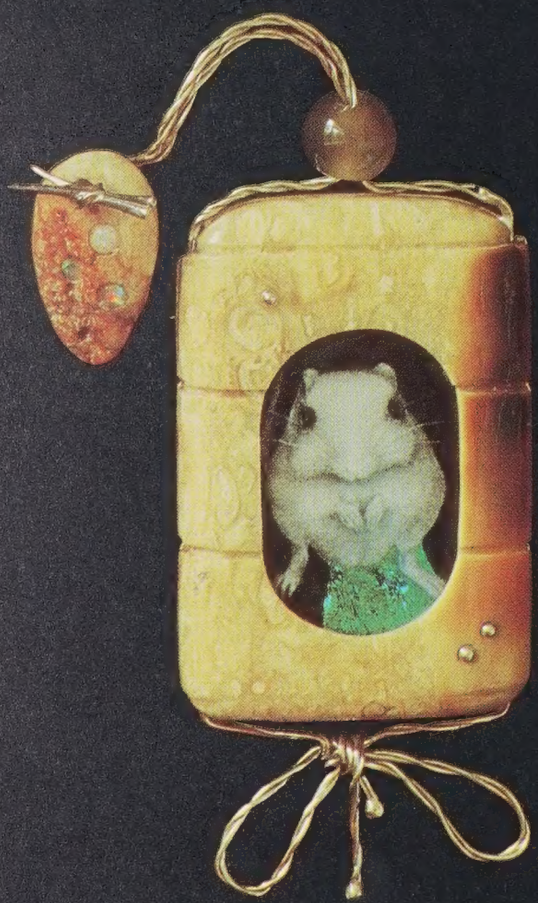
If you have ever wondered how two people can collaborate on a single piece, talking with the jewelers Dan and Daniela Imre clarifies the process. They literally finish each other's sentences just as Dan finishes the brooches, necklaces, and cuff links that start with an enamel-on-glass *jewel* by Daniela. At the center of each of their engaging works is a highly detailed grisaille enamel painstakingly created by Daniela. She says, "the jewelry is totally subservient to the image in the enamels".

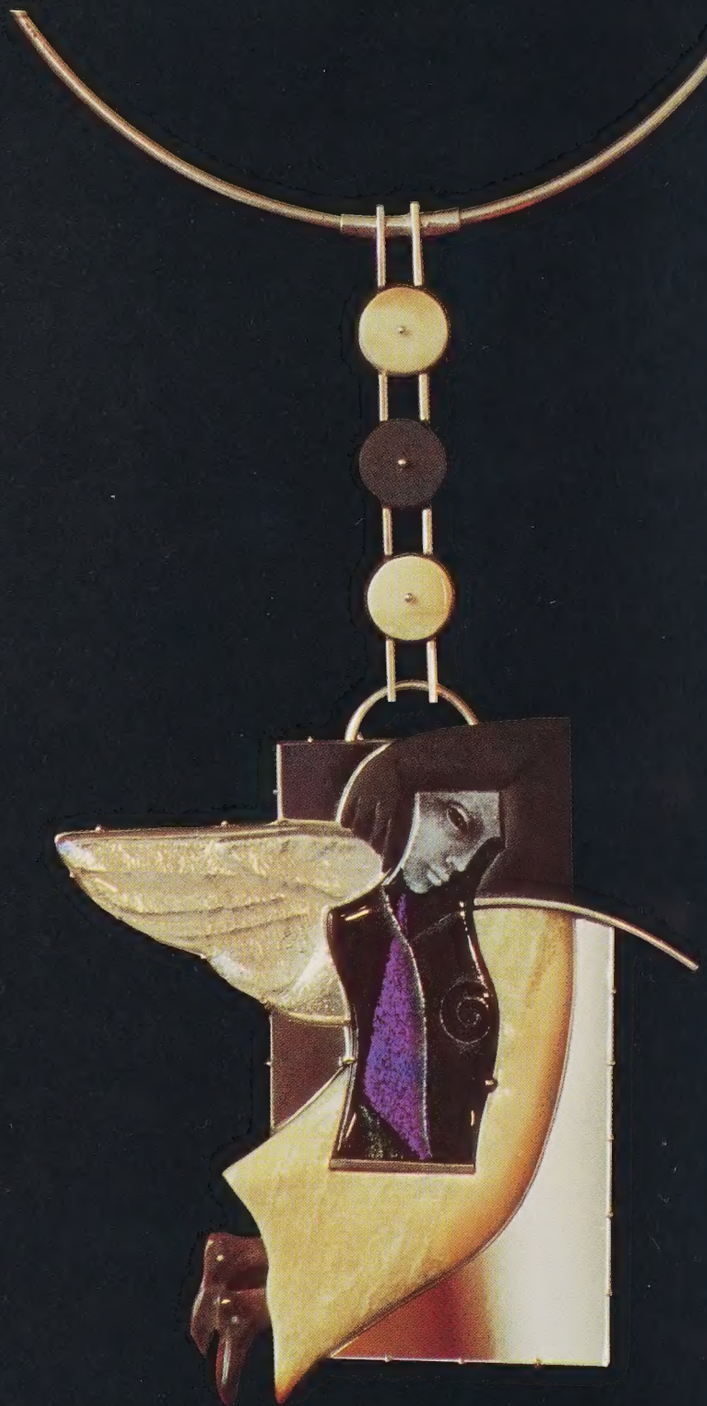
Those images are haunting: a crouching figure under a layer of crackled glass held together in an embrace outlined in silver wire (*Inner Child*), a double portrait that becomes a triple when a profile is discerned between the two faces *(Family Portrait)*, a diva performing in a shower. These small enamels framed by abstract shapes go beyond being a beautiful *thing* to wear. They offer a rich visual experience, but the restraint the Imres exercise in limiting their color to gray scale and the straightforward geometric forms of the soft slate and smooth ivory of the mountings keep these pieces in a cerebral realm. This is also a place of deep feeling and intellectual engagement where they tell their personal stories. Daniela explains that all of their work reflects her mood when they are made, but the directness of form and image allows those who see the works to interpret the stories for themselves.

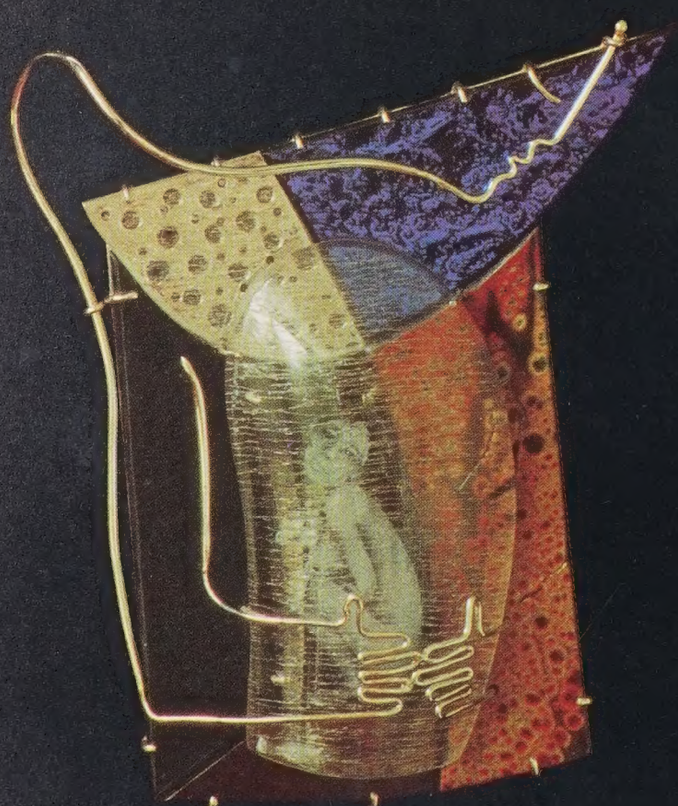
Daniela remembers one collector calling to confirm their reading of a piece. Inspired by a recent photograph, the enamel with "lots of people with their fists up" was made into a paperweight with a piece of shattered glass on top. "The collector said, 'I know what it is. It's about the Holocaust' and I just stopped and said, 'You could say that.' What am I going to tell her? At first I was taken aback by that, but it's fine. It doesn't matter really as long as somebody has some emotional involvement with it, whatever they see."

Although the Imres' work evokes strong reactions in people, Daniela insists that she takes a very formalist approach. "Maybe they look to someone like they have this deep message in them but often they're just aesthetic decisions", she says. "Why did I put the tree there? Because I wanted to have it there. As long as it does something to you and you find a connection with it for whatever reason you do, I think that's kosher. It's probably what the piece is about. Whoever buys it is going to wear it and it's about something to them. That's the most important thing to me, not what I thought when I did it."

The pair's accomplishments are quite remarkable because they have only been making jewelry since 1989. They did not start out to be jewelers. Daniela was born in Israel in 1951, the same year that Dan moved there from Belgrade at one-year of age. In 1975, after the Arab-Israeli war, they came to the United States. As Daniela explains, "We came like many young people because we wanted to see something else and we never thought we would stay here. We came to go to college".







Clockwise, Upper left

Inro & Netsuke (Pin)
enamel, glass, sterling,
fossil ivory, opals
½ x 2"

Self Portrait (Pin/Pendant)
enamel, glass, sterling silver, slate,
fossil ivory
3 x 3"

Inner Child (Pin)
enamel, glass, sterling
2 x 4"

An American friend said that there were only two places to consider in the US: Albuquerque, New Mexico, and Eugene, Oregon. Although they applied to universities all over the country, the first acceptance they received was from the University of Oregon in Eugene. Since psychology was an interest – they had both taught autistic children in Israel – they began studying that. Eventually Dan was drawn to physical chemistry and Daniela to biology and then architecture. He holds a Ph.D. in physical chemistry from MIT and Daniela a masters in architecture from Harvard. In 1984 Dan's teaching job at the University of Washington took them to Seattle. Daniela worked there as an architect, designing award-winning housing for which she received little acknowledgment. Disillusionment with her chosen profession and the death of both of her parents left her searching for a new focus.

Lenore Kobayashi, a close friend, taught Daniela an enameling technique that had been developed by Seattle artist Lisel Salzer. Now in her late eighties, Salzer had reinvented a grisaille enamel method that she and her physician husband had seen at the Frick. Until about a decade ago, she had been very secretive about it; then she decided that it should not be lost again. She produced a video and book and began to teach a small number of students, including Kobayashi, who, with Salzer's permission, taught Daniela.

Kobayashi took Daniela to a glass fusing class in a stained glass supply shop. In two weekends Daniela learned "... all I know about glass". Kobayashi also pushed Daniela into jewelry.

Daniela: She said I should study jewelry and I went 'naw, naw,'
so she paid me to take the class...
Dan:... as a birthday present.
Daniela: I went to Pratt Fine Arts and Dan stayed home.
He got very bored being home alone in the evening so he snuck his way into the class.
At first he was just sitting there and then the instructor said,
"You are here too often. You might as well just pay" so we did.

In two classes, they learned the basics of jewelry-making. In the first class, taught by Charlie Anders, they did a piece that was "a necklace with an enamel of the head of a little boy, angelic. He said, 'Why don't you enter this jewelry show at Facèré?' a jewelry art gallery in Seattle. So we made two more pieces and we got in. After the show was over, Karen Lorene, who owns Facèré, called and said that she would like to represent us and would like to have more pieces." That naturally encouraged them and a new career began for the physical chemist and architect duo.

The Imres' creative and production process follows a definite pattern. For Daniela inspiration comes from anywhere and everywhere. "Everything is kosher as far as I'm concerned to get ideas. I have very eclectic tastes and anything works, a photograph, something I see, a book, it doesn't matter. Sometimes if I'm really hard against the wall, I take the piece of glass and I just daub the stuff on it. I look to see if I see any shape in it. Anything goes." But the process always includes a figure, a suggestion that all of Daniela's enamels could be read as self-portraits. "I'm drawn to figuration. The landscape leaves me cold. Maybe that's why I'm not an architect any more."

The enamel is then done by Daniela on fused layers of glass (clear over a dark background) rather than on the more traditional copper. With semi-opaque Thompson Enamels, she builds up a miniature relief sculpture, the thickness of the enamel grains determining the translucency of the image. Although the resulting enamels can be extremely detailed and highly realistic, Daniela insists that she cannot draw.

Daniela: Painting is not my medium because you cannot correct your mistakes.
Dan: When you paint, you put a line down, that's it. It's there forever.
Here you put little grains and you push them...
Daniela: ...until it looks the way I want it to look.
Here it's as if you never did anything until you put it in the kiln; you haven't committed yourself at all.

Even though enameling would seem to be extremely tedious, working with size ten aught sable brushes, Daniela finds it an extremely satisfying process. "I'm surprised. I'm usually impatient, but with this for some reason I can sit there and I can just pull it through", she muses. "I still don't understand it. I don't even have the patience to sit and take a bath. That's too boring and too much sitting for me, but this, I like."

Goddess in the Details (Pin)
enamel, glass, sterling, fossil ivory, slate, pearl

Once Daniela is satisfied with the enamel, it is fired, often going into the kiln late at night. It comes out, usually the next morning because "by the time it cools off, we are sleeping. We sit at breakfast and we argue a little bit about what it should be like. Less than we used to", laughs Daniela. "Then I do some drawings about what it's going to look like. I've tried many times to design the whole piece, know what I'm going to enamel and know how it's going to be mounted. It never works. It always comes out of the kiln and you look at it and you sit with it and then the mounting comes."

Although Dan insists that his contributions are purely technical, Daniela disagrees, saying, "He's also my sounding board. If I have an idea, I'm not going to start it before I talk with him and we decide that we both like it".

Once the basic design is agreed upon, Dan retires to his basement studio to execute the setting of slate and fossilized ivory with a silver backing. They have always used other materials including concrete and plan to use others in the future. The gray and cream of these materials add a richness to Daniela's favored gray scale. Dan works from Daniela's sketch and then reworks the mounting to accommodate the changes Daniela wants once she's seen her ideas realized. She confesses that "... that's the only place in life where I'm the brain and he isn't". Yet she also readily admits that "he's getting better than me in figuring the three-dimensional quality of it out".

The mountings have an architectonic look about them, which can surely be attributed to Daniela's background in architecture. She recalls her years at Harvard with affection.

Daniela: Harvard was very good. It didn't teach much about architecture. They taught design, design, design. We had people in my class that would present things that were totally...

Dan: ... conceptual...

Daniela: ... incomprehensible. They couldn't stand up. They were up in the air but if the design principle was coherent, they were great.

Every Imre piece is recognizable because of their faithfulness to the grisaille enameling technique and their handling of the mountings, but they never make editions. Daniela explains, "Once I've done something, I don't want to do it again. It's enough that I keep the technique and then I want to do something else".

Stylistically Daniela has moved from highly realistic renderings and an infatuation with extremely small scale to more stylized figures, reflecting her current interest in art from 1900 to the 1940s, including Art Deco and Russian Constructivism and larger scale. Thematically the earlier obsession with death has been replaced by a vitality inspired by the cultural energy of New York, near where they live as Dan now works as a research scientist at the Brookhaven National Laboratory on Long Island.

One constant in the work remains: the angst Daniela endures as a part of the creative process.

Daniela: [The working process] ... is horrible. I have this period of sheer agony when I think it's never going to happen again...

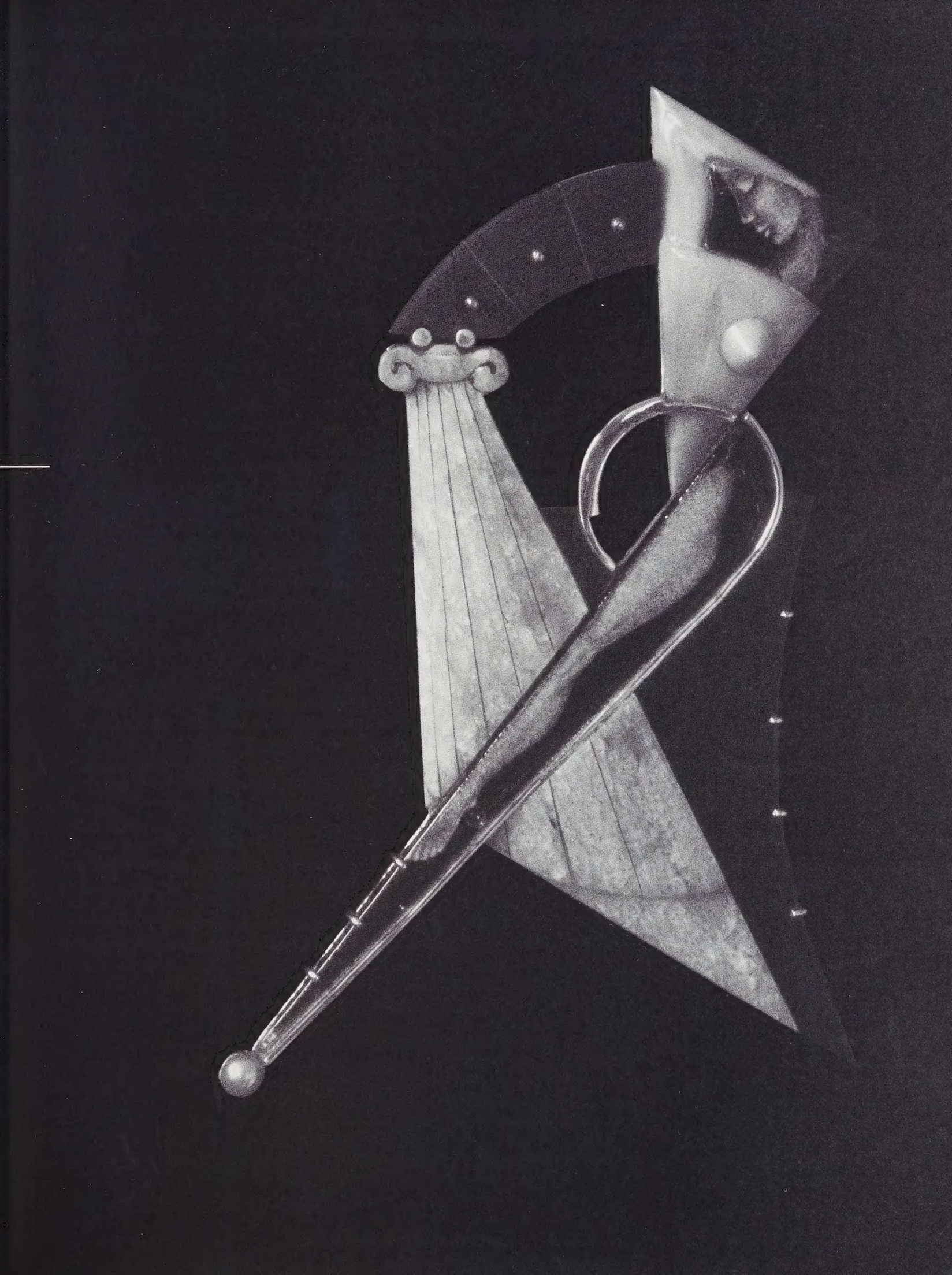
Dan: She calls me every 15 minutes at work. . .

Daniela: I'll never get another idea in my skull.

Dan: I tell her, "Why don't you go be a secretary? I don't care, you know. If you want to stay home, I'll bring you home a salary. Take care of the dogs".

Daniela: Anyway it takes a while of that where I just know it's never going to happen. That lasts for two weeks on average where I just know that I'm dead and that I'm going to be caught and I'm a fraud and this is it and this is the end. And then something, I don't know, happens. And sometimes what happens is extraordinary. You have a feeling and it all works. In architecture school, we had a very famous architect teach a class. He came and said there is this little man in the back of your head when you are working. He looks at your drawing and says, "Yes!"

Karen Chambers is a frequent writer on glass who resides in New York, NY.



Observations

Alyssa Dee Krauss

Clockwise, beginning this page

The Madhatter's Teacup, 1993
sterling silver
4 x 6⅝ x 6⅝"

Rhyme to the Reason to the ...
(Pendant), 1993
sterling silver
3⅜ x 1½ x 1½"

Once upon a time ...
(Ring), 1994
18k
⅜ x 1 x 1"

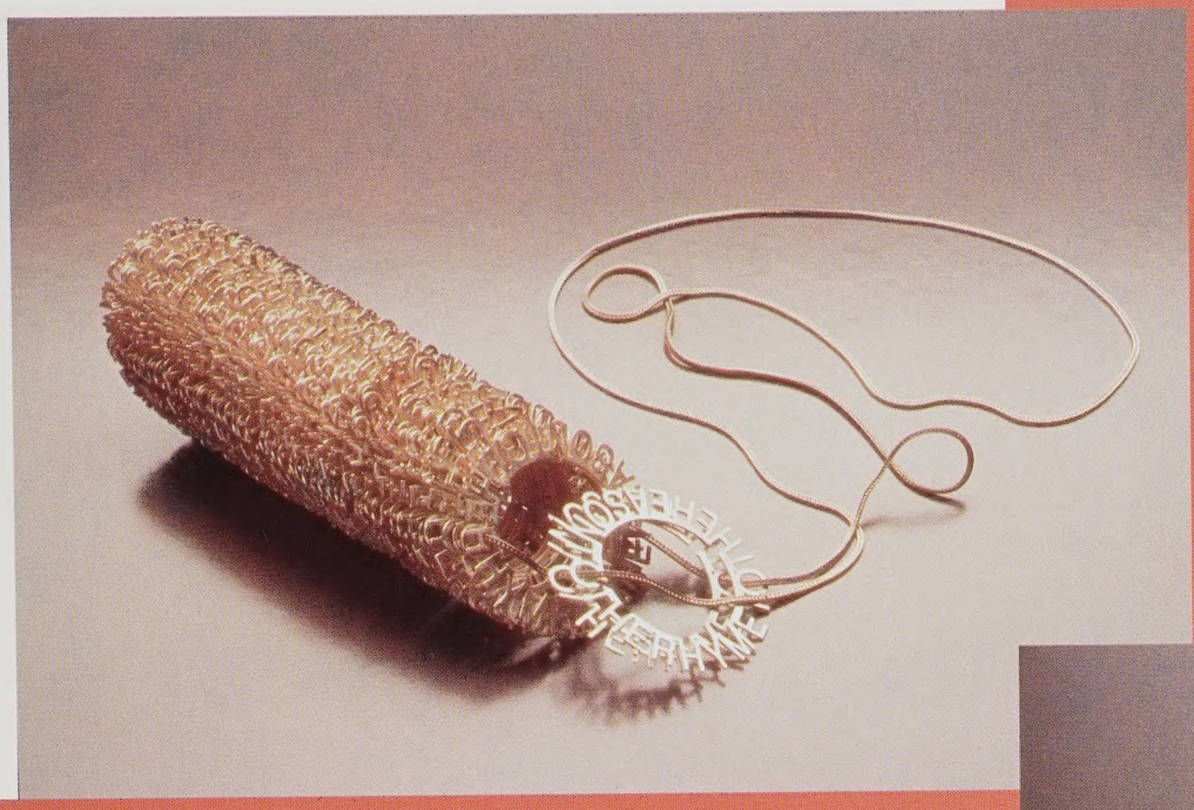
The Fruits of Our Labor,
(Neckpiece and Box), 1994
sterling silver, bible
4 x 1½ x 1½, 16" long

A number of metalsmiths have shown an interest in including text as an integral part of their work. Many of them inscribe their pieces with words and sentences as both a decorative surface enhancement and as a way to direct viewers/wearers toward the objects' intended meanings. Alyssa Dee Krauss pushes beyond inscription, however, and effaces the line between word as symbol and word as object. Her pendants, rings, and necklaces are literally made from words, lines of writing bent and formed into a beautiful and complex network of often familiar phrases.

Frequently the passages have their source in popular literature, fairy tales, or common myths, such as the story of Eve's fall from grace. Often the texts she chooses are charged with overtones of cultural sexism or they may express the fantastic and ultimately unfullfilled wishes and desires of a fairy tale princess waiting for her prince. Sometimes a line is repeatedly stacked onto itself to create a densely layered pendant. At other times, a phrase, bent into the wire or sheet, defines the volume of a cup or bottle. This almost infinite repetition turns both the spoken phrase and its material substance into a nonsense mantra of sound and linear form. And like the passages themselves which are so familiar that they lose the specificity of their meaning through repetition, the vessels which she creates are also unable to contain or hold substance.

Krauss's works exhibit a poignant longing, a desire for words to recuperate meaning, for myths to be real. The phrases which create these forms waver between pronouncement and the fading echo of past voices and the objects which she creates from these texts hover between exquisite corporeal beauty and a delicate network of webs which may dissolve with a touch.

Frank C. Lewis is the editor of Metalsmith.



Both in art and in literature, the function of the frame is fundamental.

It is the frame that marks the boundary between the picture and what is outside.

It allows the picture to exist, isolating it from the rest; but at the same time, it recalls – and somehow stands for – everything that remains out of the picture.

I might venture a definition: we consider poetic a production in which each individual experience acquires prominence through its detachment from the general continuum, while it retains a kind of glint of that unlimited vastness.

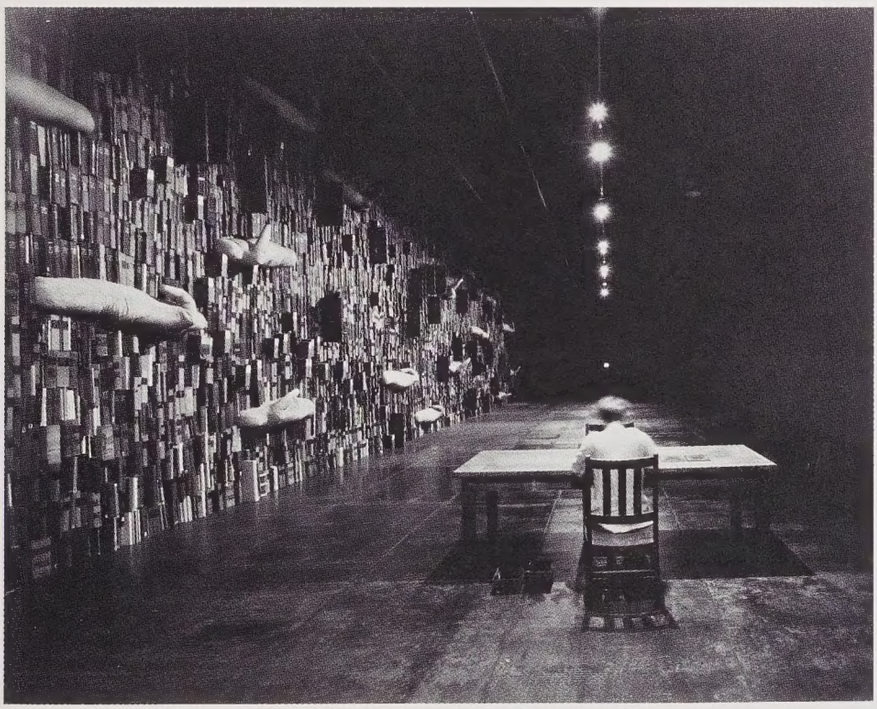
Italo Calvino
Notes, Under the Jaguar Sun

Intimate Parallels

between Installation and Wearable Art

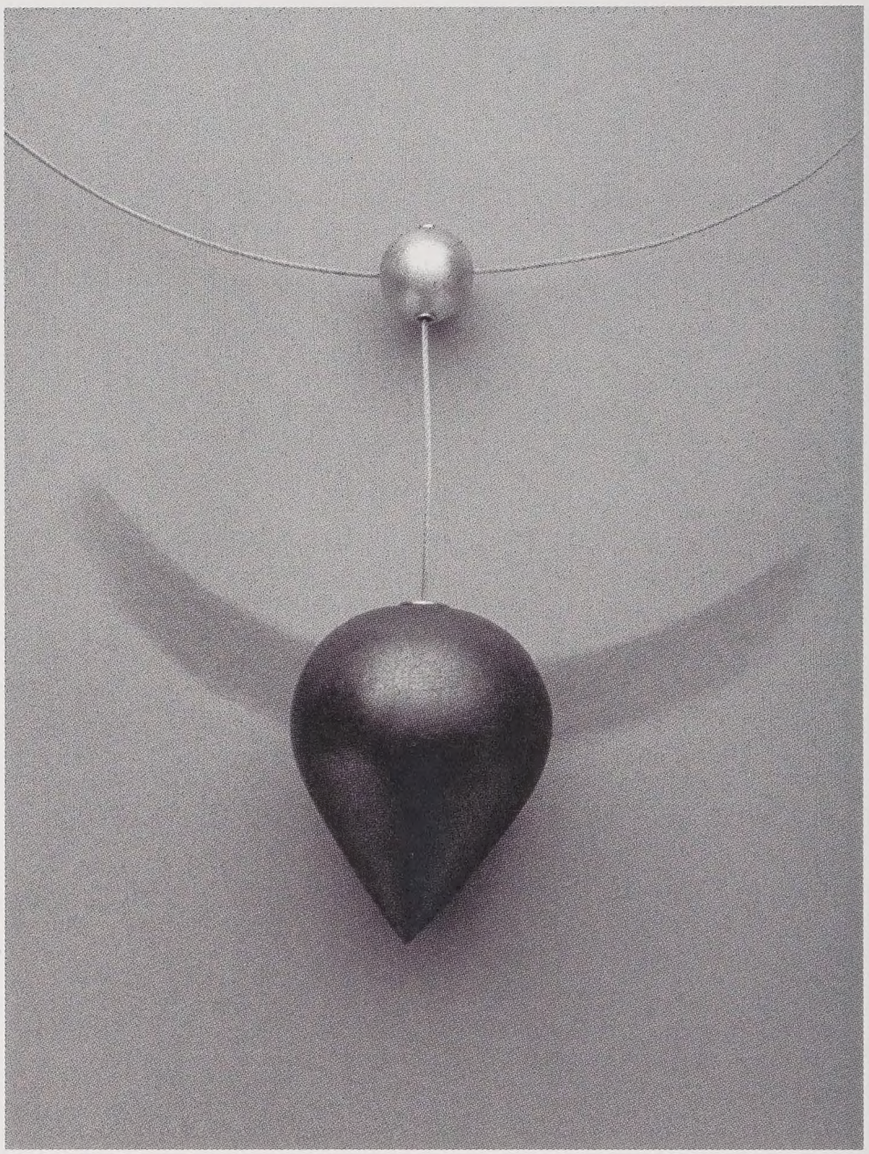
By Cynthia Pachikara

The consideration of the relationship between objects and their surrounding space is essential in terms of installation art. As Calvino suggests, a line between the two entities is a significant realm, and, in an age of Electronic media, when edge conditions of time and space are being transformed and perceived in a new way, the study of these boundaries is necessary. Installation art introduces some curious questions about edge, considering the permanent, static, regulated, and finite context of the gallery condition. Not only the transient status of the work presented, but other circumstances of the setting, for example the typically public nature of the gallery context, create the challenge of connecting the audience on a level which is lasting, familiar, intimate, and ultimately, real rather than staged. One product of the installation artist may ultimately be the creation of recollections about an idea and its short but genuine existence. Installation art itself transforms our notions of the space by way of additive and subtractive constructions and, if the illusion or vision is strong, the memory of this state haunts that space when it is revisited even after the manipulation has been reversed. The environmental scope of installation art can dramatically affect the spectator by changing the space of its constituent elements in relation to the viewer of the work. The relation of the installation work to the human body introduces notions of other relationships between art and the body. The intention of this article is to consider the potential parallel function between installation art and wearable art, by way of transformation of the space, blurring the edges of the work, maintaining a quality of transience, and connecting in an intimate way to the space and the audience.



Ann Hamilton
aelph
a site-specific installation at the
MIT List Visual Arts Center (partial view)
October 9 – November 22, 1993

Photograph by Charles Mayer, 1992
Photograph courtesy of MIT List Visual Arts Center



Joan Parcher
Pendulum – Pendant,
soft graphite, sterling silver,
stainless steel cable
2⅜ x 13/16"

If we consider the presentation space of the installation to be the gallery, then the parallel space for wearable sculpture would be the landscape of the body. Even if the gallery space has been architecturally neutralized so as not to effect the choreography of the work, the general spatial configuration of the interior will vary, if only slightly, from place to place. All galleries are not identical white boxes. The archetypes from which each space is comprised are particular and hold meanings which set the base for the environment with which the installation will react. Therefore, the potential edge conditions for the piece, at least initially, are somewhat established. More importantly, geographic location and sociopolitical function of the exhibiting space render the *blank* space innately charged. The phenomenology of the piece, which is potentially contextual, therefore, will change if transplanted from place to place. Similarly, the landscape of each body adorned with a wearable piece varies from person to person. Each character contains a history which potentially reacts and impacts the reading of the piece that is worn. Furthermore, the locations to which this animate pedestal piece will travel and the audience to which it will be exposed is so varied that the piece will inevitably mean different things depending on the environment in which it is introduced.

What is a given here is that, in both scenarios, the work has a certain frame within which it can be developed and a space into which it can *fit.* In the case of the gallery, the construction includes various archetypes, including the door, the wall, the corridor, etceteras. In the case of the body the elements include the finger, the neck, the back, the chest. So when the reinforcement or reflection of these elements begin to include the larger place into its formal state, the reading of the edges between the piece and the pedestal ultimately begin to mesh. Although the immediate place into which the two works nestled themselves would seem to vary greatly – the gallery space being a void and the body, a mass – there is a social space, surrounding the body, in which the wearable work actually operates, and which resembles that of the gallery. The transformation of the meaning of these entities by the work is somewhat similar.

Joan Parcher
Bicone and Hoop Necklace
23k leaf over sterling,
oxidized sterling, stainless steel
⅞ x 2⅞ x 32"

In Ann Hamilton's *aleph*, an installation at MIT's List Visual Arts Center, for example, the configuration of the wall-mounted books covers and seems to replace the existing wall of the space, from floor to ceiling. The books become an architectural element, and this edge, which would ordinarily separate the space of the room from that of the piece, is blurred; the viewer enters the piece because the viewer has entered the room itself. The architecture of the gallery becomes that of the piece. The artist then uses the environmental scale of the/her frame to force the movement of thought to the details and actions of other elements in the piece: a small desk at the far end of the space where a person sits erasing the reflections from a stack of book-page sized mirrors. An opposing wall becomes a projection surface for a magnified image of a moving mouth filled with marbles and thus unable to speak. The transformation of the walls is essential in leading the reader to surmise a narrative of reflections and obscurations; it allows them to enter the space that has become possessed. And the transformative aspects of an installation such as this changes the function of the exhibition site from a neutral container to an expectant space waiting to be filled. The sterile white cube is invited to become involved.

An example in the realm of the wearable object, is the work of Joan Parcher. Her set of pendulum pendant pieces exhibit contextual ideas. Shown as wall pieces when not worn, her heavy pendants hang from simple and slight metal yokes. The pendants themselves are not metal but sensual and simple primary forms carved from graphite and designed to fit the proportions of the hand. The material renders black streaks on the wall marking the movement of the pendulum. This effect is heightened when the pieces are worn, because the movements of the wearers activate the pieces so that the graphite distinctly marks the skin and the clothes. The chest becomes the site where the boundary between the piece and the pedestal are blurred. The wearer is invited to become the artwork.

Another artist of wearable works, Ela Bauer, makes neckpieces from latex. Her form-fitting collars suggest a second membrane, mimicking the neck in a way similar to which Ann Hamilton's books reiterate the wall against which they are mounted. The color qualities of the latex material further bleed the visual difference between it and the skin it embraces so that the elements embedded in the collar become extensions of the edge of the body.

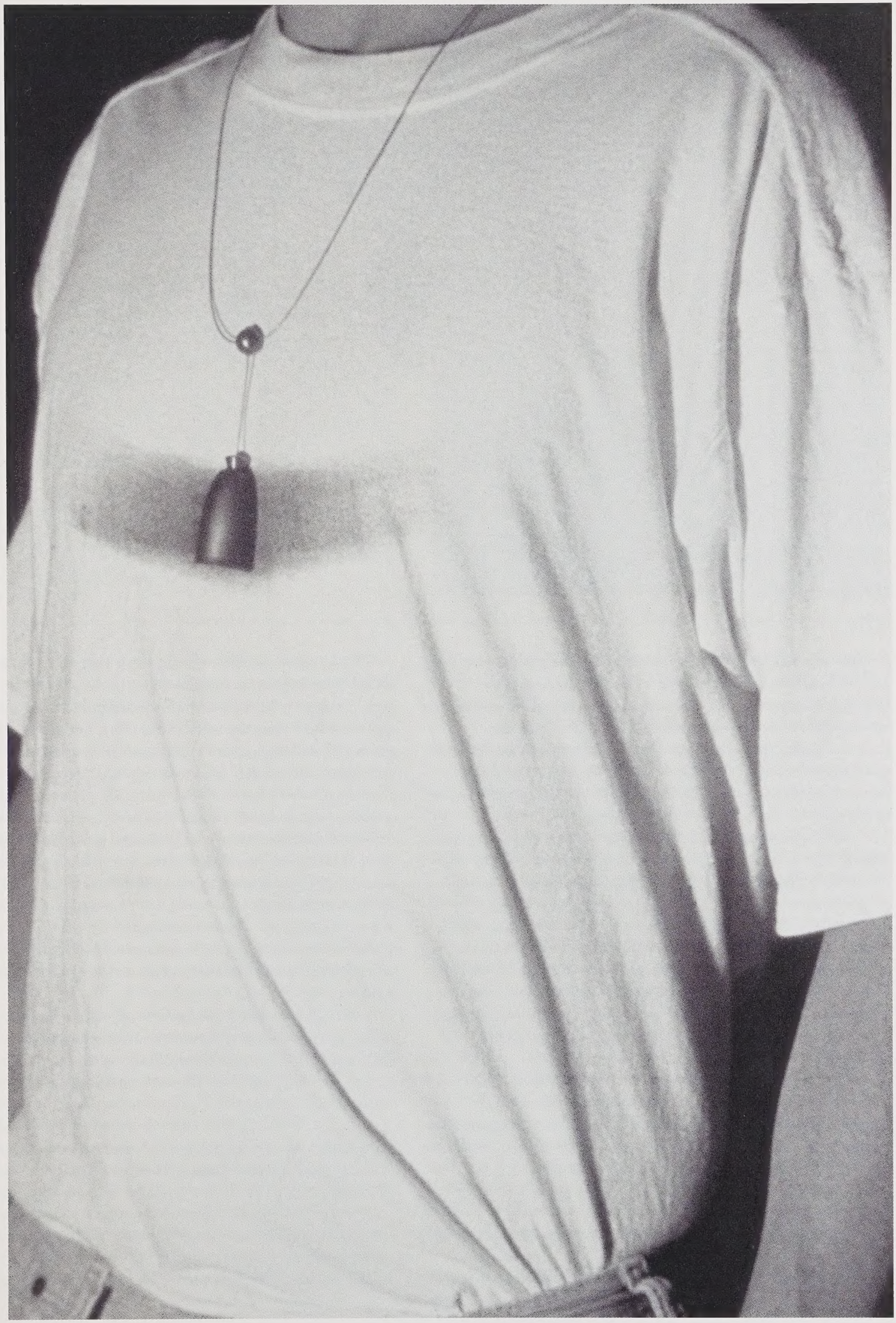
The Hamilton and Parcher pieces involve an issue of time as well. Indeed, the act of the set-up and tear-down of the installation piece defines its ephemerality and distinguishes it from other art objects. The labor expended in the transitional moments of the installation follow a protocol comparable to dressing and undressing in the context of the wearable. But, in the cases of the Hamilton and Parcher pieces, an issue of time is designed specifically into the details of the work. In the Hamilton piece, the human presence sits continually erasing the reflective surfaces from the book of mirrors. The stack of cleaned glass pieces to one side of the work area indicates the progress in the process of this compulsive act. The Joan Parcher pieces continually disintegrate as the graphite is abraded by the surfaces of the clothing. This reshaping of the piece challenges traditional notions of the permanence of jewelry. Temporality in both works is defined by cause and effect relationships.

In both wearable art and installation art, a sense of intimacy between the viewer, or wearer, and the work can be achieved by addressing the human body. This requirement is usually manifested in one way or another in wearable sculpture, but it can be clarified by consideration of certain nuances in the construction of the piece. The sense of touch is usually the criteria for these definitions. Weight, for example, is a raw material which makes the presence of the piece felt and understood by the wearer. Contact with intimate places of the body, and incorporation of sensual materials, and these points of physical contact; graphite, latex, steel, have varied affects on the skin. Proportions of elements help to achieve this intimate effect by addressing human sensory capabilities; small details to be scrutinized by the eyes, devices to be manipulated by the fingers, drapes to wrap or bind, combs to travel through the hair. The work becomes an outward extension of the body, as well as additive detail to the reading of the mass. The installation work can achieve similar results. In Ann Hamilton's work, the introduction of the human presence subverts our perceptions of the space. The living, breathing entity may not address the spectator directly, but the atmosphere is changed by his/her presence. The spectator also identifies with the gestural activities of the figure, rubbing the reflections from the mirrors. Without touching, the viewer nevertheless understands, not only the potential physical qualities of the action, but begins to focus on the motivations of the gestures. A heavy silence pervades the installation. The video image of a mouth unable to speak because it is filled with marbles, is a reiteration of the interrupted reflectiveness of those erased mirrors.

Joan Parcher
Pendulum – Pendant,
soft graphite, sterling
silver, stainless steel cable
2⅜ x 13/16"

There is a potential parallel between the intimate fullness of this installation and the intimate recognition solicited in wearable sculpture, and this parallel arises from an understanding of placement, of a sense that a piece was designed to fit a certain landscape, whether large or small, animate or not. The symbiotic relationship of the work to the place allows us to travel through corridors which introduce the edges in a familiar way and potentially links it to a reality which we understand. By transforming spaces, blurring edges, encapsulating poignant ephemeral notions, and by reacting to us in intimate ways the resulting memory of a piece in either grouping can be lasting and highly influential.

Cynthia Pachikara has a background in architecture and is currently pursuing a second Master's degree in Fine Art at the University of Illinois, Urbana-Champaign.



Reviews

Shana Kroiz
Left to Right
Untitled (Brooch), 1994
3 x ⅞ x ½"

Untitled (Brooch), 1994
3 x 1⅛ x ½"

Untitled (Brooch), 1994
3 x 1¼ x ½"
copper, silver, exotic wood, enamel

Photograph by Bobby Hanson

"Wearable Work I"
Joyce Scott, M.K. Dilli and Shana Kroiz

Galerie Francoise et ses fréres
Brooklandville, Maryland
December 1 – 31, 1994

By Julie Flanagan

If color connects the work of Baltimore artists Joyce J. Scott, M.K. Dilli and Shana Kroiz, shown together in a December 1994 show at Galerie Francoise et ses fréres, it is the intent of these three women which divides them. And color is the dominant feature of the sculptural jewelry displayed in the black-walled gallery. Scott and Dilli use beads to develop rich, textured surfaces, while Kroiz combines metal and wood with enamel, hair, rubber, and pearls. Yet, look beyond the color to the intent of the work and the similarities end.

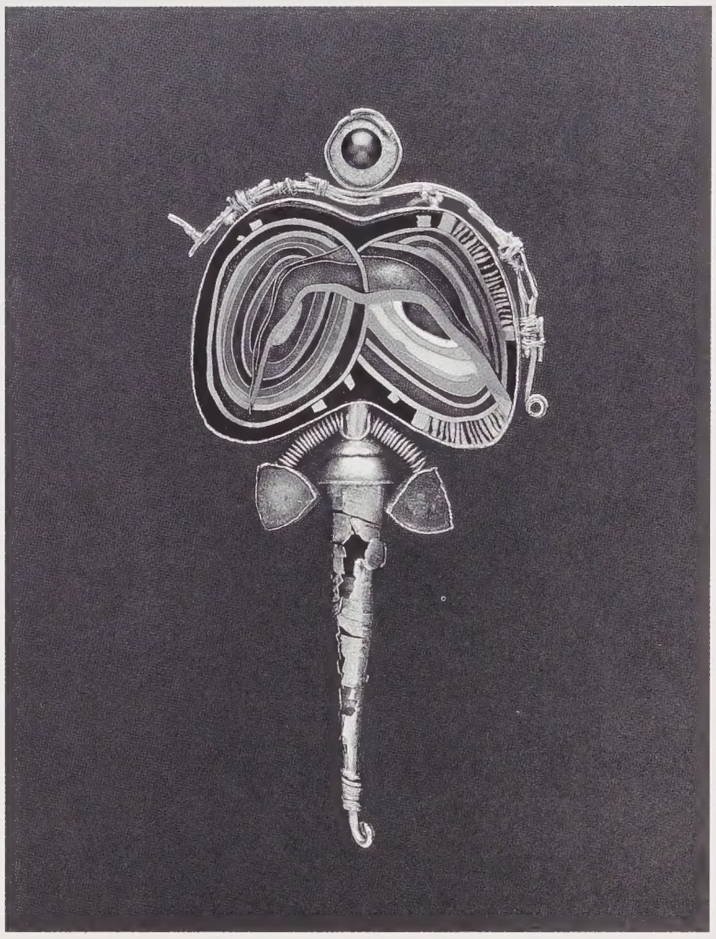
All three artists are technically skilled but they each direct their skills to different intents in their work. Joyce Scott uses beads as the vehicle for commentary, expressing her personality, heritage, and political and social views. M.K. Dilli's jewelry designs follow a more traditional, wearable format. The artist collects beads from many sources and the patterns she develops become the focal point of each piece. Shana Kroiz creates sculptural forms with figurative and phallic representations derived from ancient weaponry and other influences. Though the brooches are wearable; the three dimensionality and simplicity of the forms allow them to transcend the intimacy of jewelry.

The beaded collars that Scott creates are the most intriguing pieces in the show. Her use of beads of complimentary colors develops rich surfaces alive with visual stimulation. The historical and social references in the work invite the viewer to explore the detailed beadwork to understand the story Scott tells.

Jam is one of Joyce Scott's large scale neckpieces which looked quite different on my second visit to the gallery. The central focus of the piece is a black and white skeleton stretching across the front of the collar. On more careful inspection the skeleton was peeking through open spaces in the weave of beads from the other side, I realized that *Jam* is a reversible neckpiece, and Scott had asked the gallery to show the other side of the piece each week. It combines large and small beads with glass inclusions made precious by their beaded prong or bezel settings. Iridescent blue and purple beads form the structure of the collar and surround the black and white skeleton. The second time I saw the show, the neckpiece was being displayed, with the skeleton less visible. Thin strands of red beads creep through the open holes of the skeletons face like veins or worms from an underground grave. The juxtaposition of bold, bright colors with stark black and white lend an eerie and intriguing quality to the piece.

In a gallery which shows jewelry only once a year, it is nice to see quality work displayed as fine art. However, the few simpler pieces by each artist – most likely included in the show to garner sales – took away from the work which truly belongs in the art jewelry category.

Julie Flanagan is a metalsmith working in Baltimore and teaching jewelry at the Maryland Institute, College of Art.



Right
William Harper
Fabergé's Twins, 1993
gold cloisonné enamel, 24k, sterling silver,
tourmaline, pearls
6¼ x 3⅛ x ⅜"

William Harper

Peter Joseph Gallery
New York, New York
December 1, 1994 – January 14, 1995

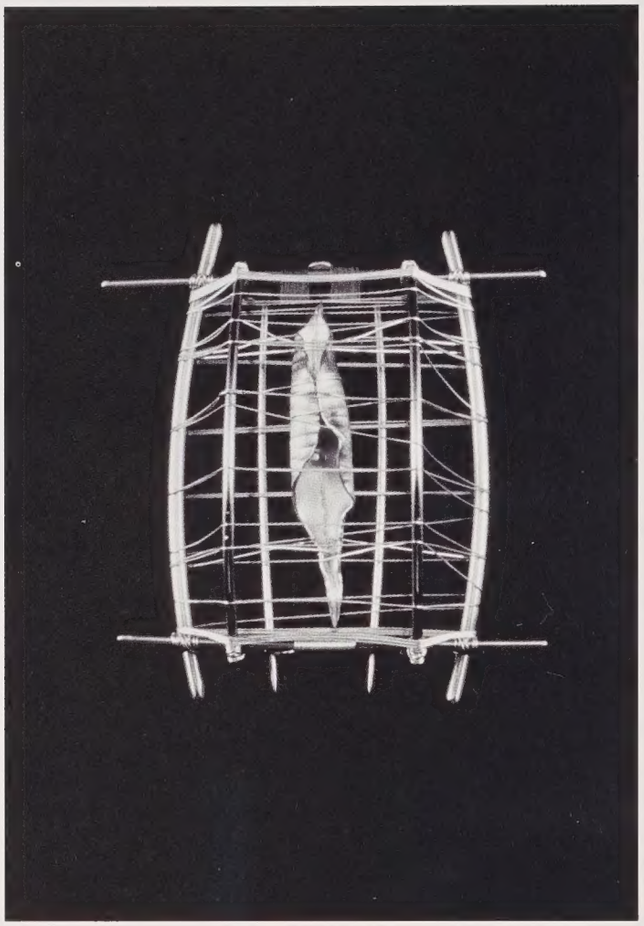
By Karen Chambers

Raw may seem an odd adjective to describe William Harper's work. He is acknowledged as a master craftsman and has the awards to prove it. In his latest work shown at Peter Joseph Gallery, the pieces were beautifully crafted to exploit Harper's chosen materials of gold, glass, enamel, and gems. The physical traces of his fashioning and his manipulation of the metal remain evident, not a lack of finish, but rather a sign of respect for his materials. His choices of eccentric jewels signal a preference for the vitality of the less than perfect, except for this artist the natural is always perfect. The colors of his cloisonné enamels are sophisticated in hue and combination. In *Fabergé's Seed #6* rust, copper, and alabaster play off of slivers of chrome yellow and a minted emerald. *Variation #5 on a Theme by J.J. & E.M.* pairs reflector orange with a Tiepolo sky. The compositions are coherent and accomplished even when they contend, as they do in *Large Variation on a Theme by J.J. & E.M.,* with a roughly rectangular plaque of enamel, a gold criss-cross relief, and a faceted amethyst that adds both a circular formal element and a reminder that we are looking at jewelry, not small-scale painting or sculpture in the narrow sense.

For the two series shown in December and January Harper took inspiration from Jasper John's misnamed (as catalog essayist philosopher Arthur C. Danto pointed out) cross-hatch paintings and Fabergé's Easter eggs created for the czars of Russia. Nothing would suggest raw as appropriate to describe the exquisitely finished brooches and necklaces of Harper's variations on themes by J.J. (Jasper Johns) and E.M. (Edvard Munch whose Self-Portrait: Between the Clock and the Bed features a crazy quilt bearing a resemblance to Johns' own marks) and the "Fabergé's Seed" series. We're dealing with a maker who is extremely aware of the history of the visual arts so he can quote as freely from one of the masters of modern painting – Jasper Johns – as he does from that master of the decorative arts – Fabergé. He also throws in asides from the African and Indian metal traditions and Tantric philosophy.

So why would the first word to come to my mind when I walked into the Harper exhibition be *raw*? Because these works have a power that communicates as primal and basic. For all of the refinement of Harper's technique, it is never precious; he retains the essential quality of his (may I say?) raw materials. He is not afraid to mate seemingly antagonistic traditions without making them appear at odds. In the *Fabergé Seed* series, which might be considered an anti-homage since Harper sees it as what Fabergé might have done if he had had soul, the contemporary artist conjures up African traditions and forms. In *Fabergé's Ashanti Beads,* Harper presents a stunning necklace that might be characterized as a hanging sculpture if the form and scale were not so clearly in the jewelry-making tradition. He has translated the glass beads used by Venetian traders into richly enameled globes of abstract patterning/painting. They are encircled by rich gold work worked in the Ashanti vein, but recalling the mode of embellishment of the Russian source. The wonderfully strange baroque pearls that Harper uses so often also adorn this necklace of hanging charms. Each seems to be an amulet intended to protect its wearer. Each has power. And Harper has multiplied the power that jewelry is expected to project in all cultures in this work by combining cultures and traditions. As far as Harper's contributions to the history of visual arts are concerned, he makes a statement for the '90s when the debate about the differences between art and craft will simply evaporate because the evidence makes it irrelevant.

Karen Chambers is a frequent writer on glass who resides in New York, NY.



Reliquaries and Offerings

College of the Redwoods
Eureka California
October 3 – 28, 1994

By Kris Patzlaff

Curator Jeff Georgantes, brought to the College of the Redwoods Art Gallery, four artists' works which are predominantly fabricated in metal and explore the concept of *reliquaries* and *offerings*. The gallery was divided between Rebecca Davies, Karen Pierce, Theresa Lovering Brown and Emily Enders Steffian, accentuating the highly diverse approach to the subject matter.

Historically, the role of the reliquary, which took the form of a container, box, or locket type of jewelry, was to elevate objects or relics (often of Christian significance) to a point of preciousness and reverence. Offerings, on the other hand, involve a significant role in everyday life as well as in special religious ceremonies. Both of these concepts involve spiritual inquiry.

Generally the work that referenced the tradition of reliquaries did not deal with actual objects of significance but rather with thoughts, observations, and memories. These receptacles seemed to hide, foster, or revere a personal relationship or memory. The personal nature of these reliquaries had the potential to insulate the viewer from the relevance of the artists' experiences. But while some of the works took the path of obscurity, others beckoned the viewer to become part of the romance. Artists used their private memories as a vehicle for viewers to explore their own thoughts and memories.

Rebecca Davies's large showing of work, included both jewelry and objects. The reliquary *Memories* was an extremely delicate looking rectangular box that was suspended within an open framework of silver wire. The strength of this visual image elevated the importance of recollections, relating their sometimes fragile yet undeniable ability to suspend time. Here, jewelry brooches and necklaces were commentaries on the collecting of objects as mementos of other times and places and the ability to conjure up remembrances. The series of brooches entitled *Suspended Time Series* were eloquent statements on the fragility of memories. A structure of silver rods, methodically wrapped with fine silver wire, held protected in its center a suspended, delicate gold organic form. The technique Davies chose to employ in the making of this series reinforces her ideas on how we all deal with memories. The brooches gave the wearer a different perspective from that of the person viewing it being worn: a metaphor for the way that shared memories may be differently recalled.

Left
Rebecca Davies
Suspended Time Series #3
stainless steel, fine silver,
sterling silver, gold leaf
3½ x 3½ x ½"

This page
Karen Pierce
Deer Offering
copper
20 x 8 x 8"

Theresa Lovering Brown was represented by small sculptural pieces and brooches. This body of work conveyed her in-depth investigation of architectural forms reminiscent of portals, as a formal image to house her more personal inquiries. Through these architectural shapes Brown invited viewers to look at these works as places of meditation or reflection in which to contemplate personal spiritual issues. *Haven of Entrapment, Haven of Cogitation,* and *Haven of Resolution* were three similarly formed pieces but resolved with different surface treatments and variations on incised window-like openings. The formal and technical qualities of the pieces were strong and warranted closer investigation. However, Brown's personal issues were just too personal and in turn, ambiguous to the viewer. In a statement Brown says "... I have only skimmed the surface of what is possible with these special environments". Further investigation into these environments may result in work that more thoroughly communicates these issues.

Emily Steffian's constructed reliquaries of found and recycled objects are "... homage's to those people who have shown me how to really see my surroundings". The importance of these individuals was related by Steffian's ability to arrange ordinary, discarded articles of contemporary society into extraordinary objects of visual contemplation. It is the essence of her relationships with these people that came through in her elegant handling of rusted pieces of metal, circular objects of chipped paint, and an old buffer broom. It is not important to know much more about these people; it is enough to see how they have affected this artist.

For instance, *Feeder,* a construction of concentric circular found objects, centered on a blue circle with an image of a fly, exemplified her minimalist approach to the materials. A small offering cup extended as a separate, but integral part of the piece, was placed at the bottom of the larger circular birds eye form. The functional quality of this bird feeder emphasized the nurturing aspect of her relationships.

Also included were offerings that are presented to various deities by artist Karen Pierce as "... thanks for the magical times I have experienced in our natural environment". The strong visual impact of Pierce's work made me want to return to it and experience it over and over again. This beckoning was commanded not only by the objects themselves but also by the atmosphere they created. Many of the pieces were vessels employing overlapping leaf forms, in which spaces between the shapes allowed light to filter through, creating a pattern similar to that found on the forest floor. This added environmental dimension set a stage for a spiritual interaction with the objects and the understanding of the activity of the offerings. This was further accentuated by removable objects within the works, representing pods or seeds that could be manipulated to strengthen the ritual experience. Throughout her works, Pierce uses a simplicity of form that provides a surface which is enhanced with patina and pigmented waxes, resulting in rich colors reminiscent of the earth.

Kris Patzlaff is a jewelry artist and teacher who lives in Trinidad, California.

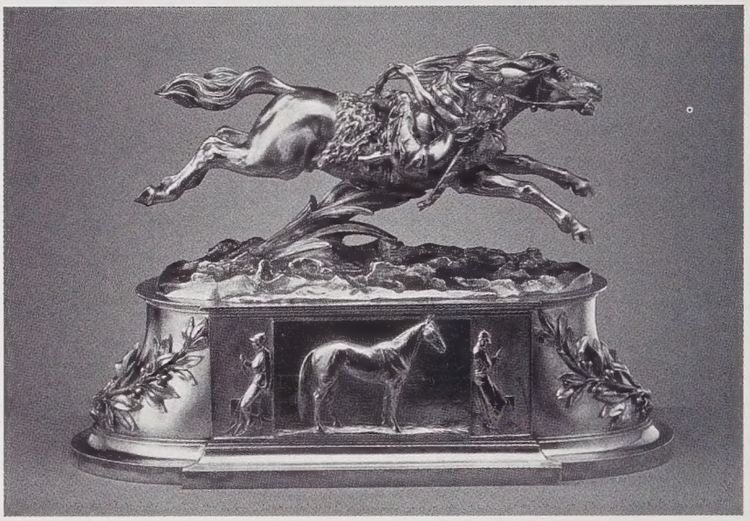
Silver in America 1840 – 1940
A Century of Splendor

Dallas Museum of Art
November 6, 1994 – January 29, 1995

Milwaukee Art Museum
June 13 – August 13, 1996

Winterthur Museum, Delaware
September 9, 1995 – January 7, 1996

By Matthew Kangas



This page
Comanche Cup
Tiffany & Co., New York, c. 1878-1885
sterling silver
Private Collection

Right
19th-century flatware silver
The Charles R. Masling and John E. Furen Collection, and the Stephen Vaughan Collection, Dallas Museum of Art

While most American museums were concentrating on collecting and exhibiting colonial-period silver, seven years ago, the Dallas Museum of Art began buying post-1840 American silver which, according to chief curator Charles Venable, organizer of "Silver in America 1840-1940", nobody else really wanted: too ornate, too garish, in short, too Victorian – judging from the 150 objects on view in the 15,000 square – foot installation at Dallas. Venable and his acquisitions committee were right. Showy, ostentatious, elaborate, and beautiful, Gilded Age silver is a perfect match for Texas where flaunting wealth has never been politically incorrect. In fact, the whole thrust of the show and its 357-page color catalog is to dissect and analyze such extravagant consumption. Venable is a Winterthur American material culture program graduate so, for those students of American history, context is all; art status and aesthetic issues are relegated to a history of styles. Rather than retrofitting mid-to-late-19th-century American metals into a revised hierarchy of art status including American craft, the approach has been to uncover systems of production, labor relations, patronage, industrial developments, advertising, working conditions, and, eventually after 1929, decline and decay.

I'm not saying Venable's method isn't the right tack to take; it's just that the requirements for according art status to American metals like silver do not merely involve a history of styles of ornament and decoration. They involve admitting possibilities for the interpretation of meaning on a variety of levels: personal, social, religious, social, and in the case of late-19th-century American silver, patriotic and corporate. No disrespect intended, dear readers, but "Silver in America 1840-1940" puts most contemporary metals to shame. True, these achievements were the result of large corporations like Tiffany & Co. and Gorham (as well as smaller firms like J.E. Caldwell, Tifft & Whiting, and George W. Shiebler). They had little to do with the concept of studio crafts as we know it, although the turn of the century saw the rise of Arts and Crafts silver made in numerous smaller workshops. All the same, the degree of exquisite workmanship, amusing or lite imagery, and gorgeously seductive materials do not seem to have been equaled to this day.

The eye-popping caliber of much of this work was directly related to the economic climate of growth and unrestricted consumption which Venable chronicles at length. There were, to be sure, recessions before 1929 (i.e., 1906-7) but, apart from the diversion of World War I, production continued on for years. By the way, many of the major American factories like International Silver Co. and Gorham eagerly turned to munitions at that time and, as Venable points out:

> Over the course of the war, Gorham produced munitions for Serbia, France, Russia, Switzerland... [and eleven other countries]. However, in the end, Gorham's expansion into munitions proved disastrous... 'topped off by noncollectible debt of the Russian government'.

Long before that, the sky was the limit. America's robber barons were falling all over one another trying to commission or buy ever more sumptuous examples symbolizing American power, geographical expansion, marital love, and thanks to enormous national advertising and promotional budgets, the concept of heirloom–giving.

Right in the center of the Dallas installation is a magnificent recreation of the dining room seen in the film *The Age of Innocence*. Part of the insanity of American silver is revealed in the numerous special

implements: fish slicers, ice cream knives, ice-water containers, salad tongs, sardine forks, etceteras. The table setting, complete down to the place cards which covered the long table set for 30, is punctuated with gargantuan centerpieces of ornate grandeur, all below a ruby crystal chandelier.

Just off this room, viewers enter an area of stark contrast: the servants' quarters where the silver was polished. As long as one in four U.S. households had at least one servant, (as was the case by 1890) silver consumption rose steadily. By the end of World War I, however, such entertaining was considered unseemly or passé and, as Venable reminds us, regardless of their modernity, Art Deco styles and other Modernist variants never captured the public imagination in the same way as colonial-revival. Debutantes were *reduced* to posing for magazine ads with their bridal silver. According to market research, most American women (the chief purchasers always) preferred colonial-revival, a trend that continues today.

Silver, then, is about recapturing a glorious (if unjust) past, a focus for extravagant nostalgia and outdated paradigms of pre-IRS shopping sprees. Even so, the technical achievements of artisans executing the designs of George Sharp, Edward Holbrook, William Codman, and Edward C. Moore definitely deserve our admiration and respect. At first, mid-19th-contury American silver strove to emulate English and French designs but, by 1880, the tables were turned. America was "the foremost contemporary creator of silverware in the world". Not only were the French and English sputtering about their loss of market share, they were, along with the Russians, copying Tiffany versions of japonisme or other innovative adaptations. All American culture is synthetic of other cultures and, again, even though native American motifs were at one time developed, the fusions and adaptations of European and Asian traditions were always executed with verve, energy, and skill that was uniquely American.

Finally, can the case be made that large commissioned pieces like *The Bryant Vase* (1875), *The Comanche Cup* (1873), *The Helicon Vase* (1871), *The Goelet Schooner Prize* (1882) and *The Nautilus Centerpiece* (1893) are the antecedents of American metal sculpture in this century? If the avant-garde had never happened, supplanting as it did silver with steel, bronze, or recycled assemblage junk, then yes. The problem with elevating American commemorative silver to art or sculptural status, either as apogee or forerunner, is that no followers or movements followed it.

Instead, American studio craft succeed the "century of splendor". After World War II, studio metalsmiths turned to jewelry, small-scale sculpture, hollowware, and other, more diminutive pursuits. For one thing, without the manpower resources available to Gorham and Tiffany (which included child labor and seven-day work weeks), no independent artisan could spend the average of two or three years on one piece.

Thus, the achievements in silver (and gold) of the Gilded Age and the (Teddy) Roosevelt years shall probably never be equaled. More to the point, they were collective accomplishments, which were the products of a largely unregulated runaway capitalist economy, unlikely to occur again. On second thought, the way things are going in this country right now, such circumstances could happen again. The question is, would American metalsmiths rise to the occasion?

Matthew Kangas, a Seattle art critic and curator, is Corresponding Editor for Art in America, *National Correspondent for* Sculpture, *and the author of* Breaking Barriers: Recent American Craft.

This page
Left to Right

Michael Filmus
Sabbath Candlesticks and *Goblet*

Judith Filmus Resheff
Sabbath Candlesticks and *goblet*

Ori Resheff
Havdalah Spice Box, Goblet,
and *Candlestick*

Intimations of Immortality: The Silverwork of Michael Filmus, Judith Filmus Resheff, and Ori Resheff

B'nai B'rith Klutznick National Jewish Museum
Washington, DC.
August – October, 1994

By Bernard Bernstein

This exhibition displays, for the first and only time in my experience, a collection of Jewish ceremonial objects made by a family of silversmiths spanning three generations. The artists are: Michael Filmus(1890-1963), his daughter, Judith Filmus Resheff (1915-1966), and her children, Ruthie Resheff Lieber (b. 1951), and Ori Resheff (b. 1955). Now that Ori's two youngsters are enjoying bench-time in his workshop we may yet be treated to an even rarer four-generation show in a few decades. In the catalogue, the museum's director, Ori Soltes, eloquently explores the levels of meaning suggested by the exhibition's title and relates them to traditional Jewish concepts of immortality. For instance, parents assure themselves of a measure of immortality through the transmission of physical, spiritual, intellectual, and material legacies to their children. Artists continue to live through their works, which survive them and influence the works of artists who follow. Artists who are also parents enhance their immortality even further when their children and their grandchildren practice the same art or craft. This phenomenon contributes significantly to the unique character of the exhibition.

I couldn't help but notice some parallels in the way I was looking at the creations of this multigenerational family of Israeli silversmiths and the way archeologists study the fragments of ancient artifacts unearthed from the successive strata of past civilizations that underlie the State of Israel. In both cases it is possible to discover evolutions in the use of materials, working methods, aesthetic style, and surface ornamentation. I found it fascinating to trace the changes through the more than eighty years of art work that Ori Soltes refers to as the Filmus-Resheff continuum.

Michael Filmus, already accomplished in several crafts, came to Palestine from Poland in 1911. His skills qualified him well to join the faculty at the recently-established Bezalel School of Arts and Crafts in Jerusalem. The primary goals of Boris Schatz, the school's founder, were to develop an indigenous craft industry producing work in many media, to raise the status of craft to that of art (!!!), and to create a national Jewish art style having its own identifiable aesthetic personality. Filmus's work in textile design and silversmithing contributed heavily to what soon became a Bezalel style. That style was a blend of European art nouveau, art deco, and traditional middle-eastern decorative motifs. Subject matter included important Jewish iconography, such as the menorah, Hebrew calligraphy, sunrises, (to symbolize the dawn of Jewish national aspirations), historical sites, which often included local flora and fauna, and biblical and modern heroes.

Filmus's metalsmithing repertoire included conventional forming techniques such as raising and seaming, and decorative devices like beading, dapping, overlay of wire and sawn shapes, filigree elements, and damascene work (inlay). His personal design innovation was the building up of open-work structures by joining intricately-curved flat silver bands. These had the visual effect of oversize filigree and cloisonné, (minus the enamel) with an art deco flavor. He used these units in the design and construction of Hanukah lamps.

Filmus soon left the Bezalel school and, after the end of World War I, opened his own silver factory where he and twenty workers produced a variety of objects, including plates and hollowware in brass with silver and copper inlay decoration. This damascene technique, a Bezalel specialty, was brought back to the school by some of its silversmithing teachers who had been sent to Damascus by Boris Schatz to learn the craft.

Left to Right

Judith Filmus Resheff
Hannukiyyah Candlesticks

Ori Resheff
Dreydel

Michael Filmus
Damascene Box
Tall Hannukiyyah

Judith Filmus Resheff
Copper Hannukiyyah

Ruthie Resheff Lieber
Hannukiyyah

Michael Filmus
Hannukiyyah

The business failed and Filmus later opened a workshop in Tel Aviv, where his young daughter Judith, helped produce a line of art and craft objects, and simultaneously received on–the–job training as a silversmith. Some years later, after travel in Europe and work on a kibbutz, Judith returned to Tel Aviv, studied silversmithing, and finally opened her own workshop and taught crafts at elementary schools and teacher seminars. She followed her own path and focused on the making of Jewish ritual objects. The style of her work gradually evolved from one similar to her father's to a more contemporary idiom. Along the way she made use of semi-precious stones, accents consisting of small areas of granulation, and constructions that combined silver with pieces of ancient Roman glass.

Judith's children, born in the '50s, took up the family craft. Stylistically, Ruthie and Ori traveled in opposite directions. Ruthie became involved with richly engraved surface decoration and Ori, after spending his childhood in both his grandfather's and his mother's workshops, became an apprentice in his mother's shop and in the late '70s formally enrolled as a silversmithing student at the state-run Bezalel Academy of Art and Design. By this time, the modernist esthetic brought by European teachers and designers, such as Ludwig Wolpert and transmitted, in turn by their students-turned-teachers, had replaced the characteristic ornamental style of the first Bezalel school of the early twentieth century.

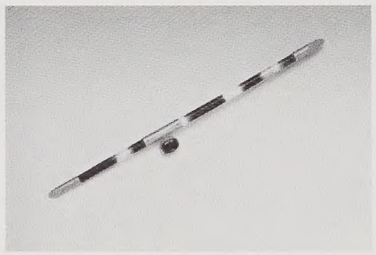
The look became minimal, functional, unadorned, and in some cases, mechanical, as if produced in a machine shop. Ori Resheff's work has some of the best of these qualities, but he moderates it and imparts his personal stamp by retaining aspects of the elegance and grace of the Scandinavian classics. He creates forms and textures with traditional hammer-and-stake techniques. One texture that may be his personal innovation consists of elongated peen marks that spiral up the surfaces of his hollow forms. He also makes extensive use of the rich red colors of patinated copper elements in combination with silver. I don't know whether these touches are intentional or not, but they do speak to me of the pervasive sense of the antiquity of the *Land of Israel* that resides in the collective unconscious of its people. Resheff continues to experiment and evolve. Two recent pieces in particular, a *Purim grogger* (noisemaker) and a *Megillah case* (container for a scroll of the Book of Esther), made of brass and anodized aluminum in a distinctly Postmodern style, exemplify his drive toward continued growth.

Seeing this exhibition is a rare, rewarding and educational experience. It is going to travel but at this writing a final itinerary has not yet been arranged. It would pay to check with the museum to get up-to-date information on the show's location. At the very least, send for the catalogue.

Bernard Bernstein is a metalsmith who writes about Jewish ceremonial art. He lives in the Bronx, New York.

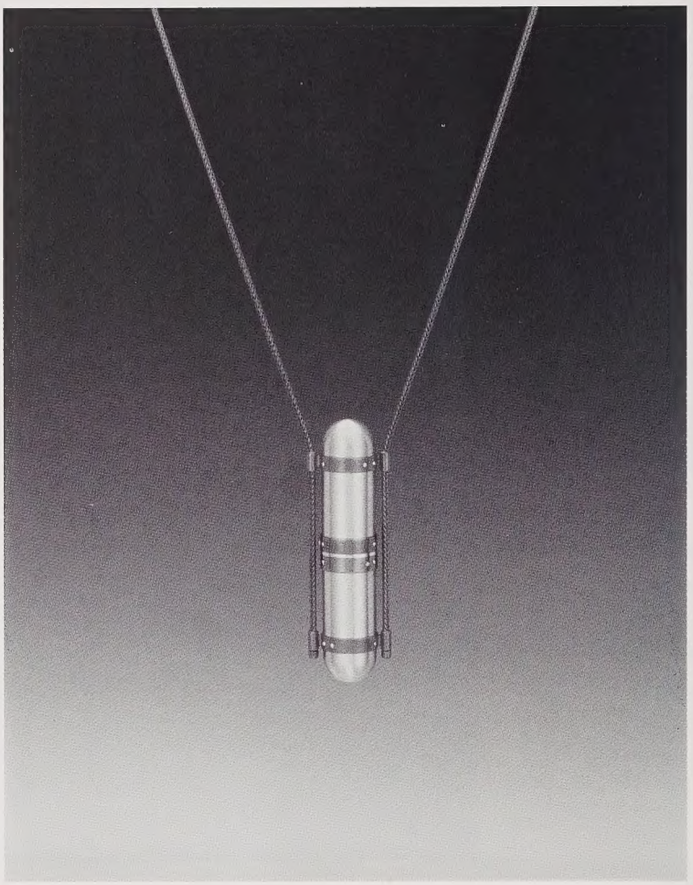
Left to Right

Abrasha
Brooch
porgupine quill, 18k, rhololite garnet



Abrasha
Necklace/Pendant
steel, sterling silver, 18k, 24k

Photography by Ronnie Tsai



The Art of Goldsmithing

de Novo
Palo Alto, California
November 19 – December 31, 1994

By Alan Revere

For those who revere fine craftsmanship, this exhibit is a meditation. For those who appreciate originality, it is an inspiration. And for those who seek fine design, here is a place to rest and revel. The work of Abrasha, Bernd Munsteiner and Wilhelm Buchert, featured at de Novo gallery cannot but impress those who recognize quality, integrity, and vision in contemporary crafts.

Curated by Maria Cristini, the exhibit presented the work of three modern masters whose jewelry shares both kinship and diversity. All three were trained at the famous jewelry school in Pforzheim,Germany. Each has devoted years to study, practice, and perfection. Each has reached a point of limitless self-expression using precious materials as the vocabulary and an artist's mind for the content.

Born in Holland, trained in Pforzheim and living in San Francisco, Abrasha creates jewelry as bold and sleek as a rocket. Combining flawless hard edges with softly brushed surfaces of gold, silver, and steel, Abrasha employs his enviable skill to create his own brand of stark, dramatic jewelry. Both striking and highly wearable, his brooches, rings, and pendants transport the viewer to a timeless era, where engineering and art find perfection in precious jewels. Particularly innovative are Abrasha's *Capsule Pendants* in which he uses gold as mechanism and ornament to adorn polished steel cylinders.

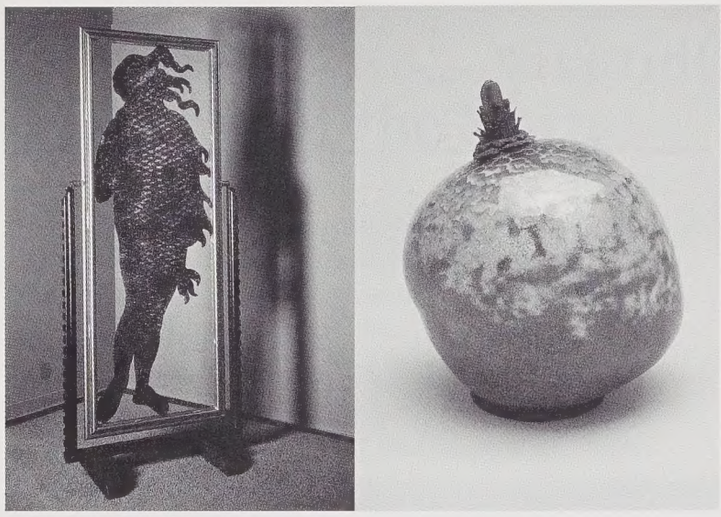
Munsteiner! Within jewelry circles and beyond, the name is synonymous with revolutionary gem cutting. Probably the most respected lapidarist in the world, Bernd Munsteiner has put his family's tradition to good use as the source for his artistic statements. A gem cutter since the age of fourteen, Munsteiner was the first to break away from tradition and use gems as miniature optical sculptures. His geometric mirror cuts and sleek fantasies are in a class by themselves. Beginning with gem-quality aquamarine, topaz, tourmaline, ametrine, (a naturally occurring combination of amethyst and citrine) and other materials, he adds his skill as a designer and goldsmith to create jewelry which is collectible the day it leaves his workshop. This warm-hearted bear of a man is as happy as a kid in a candy store – and why not? Having created his own playground, he not only climbs higher than anyone else, but he is constantly raising the bar. Equally devoted to his work is Wilhelm Buchert. Unlike the others, Buchert prefers soft, sensuous, organic forms with a twist of geometry. Like the others, he works primarily in 18k, to which he adds diamonds and other gems, plus his signature accent of platinum wire screening. These little details, combined with contrasting smooth and rough textures are what makes Buchert's work work. Reminiscent of archeological treasures, Buchert's jewels ask to be fondled, worn, and carried away.

If there were ever a testimonial for the argument that technical mastery opens the door to artistic expression, this fine collection of the goldsmith's art is it.

Alan Revere was trained in Pforzheim, Germany after receiving degrees in psychology and fine arts. He is the director of San Francisco's Revere Academy of Jewelry Arts, author of Professional Goldsmith *and a member of the American Jewelry Design Council.*

Left
Beverly Penn
Reflections of Venus: Venus I,
(detail), 1993
steel, 8 x 4'

Right
Harlan Butt
Garden Anagogie # 10, 1993
copper, enamel
5 x 5 x 6"



Modern Metals: Objects of Contemplation

Main Gallery, University of Texas at El Paso
El Paso, Texas
January 26 – March 1, 1995

By Rebecca Scheer

Taking my cue from the exhibition's title, I walked into UTEP's main gallery to view art I naively presumed was gathered around the idea of its contemplative value. But as the collection and the press release soon revealed, the meaning of the theme of the show was not *objects of contemplation* in the sense of *things to think about,* rather it was an attempt to validate the upward mobility of metal work within the hierarchy of the art world. In other words, *objects of contemplation* means *objects worthy of contemplation,* i.e., fine art.

The point of confessing my personal confusion is to illustrate an issue often overlooked by exhibiting metalsmiths and curators, the issue of a context (in exhibition) for our individual works, the extension of which affects the context of our collective work in the artistic community. An artist may have various reasons for creating work but the deliberate act of exhibition is the request for a dialog between the piece of work and others. Potential conversants in the dialog should be given a clue, from the title but most importantly from the kind of work represented, as to what the topic of conversation is.

Arranging a show around either the theme of *things to think about* or the general theme of *these things are art* is essentially non-thematic and thereby does a disservice both to the individual pieces involved and to the individuals viewing the works. Works shown out of context and actually not given context lose meaning. All the pieces in this show were lumped together under the heading "objects of contemplation" which ignored the various ways the works communicated their content. Certain works which operated on more subtle levels of meaning were overshadowed by works which displayed immediate meaning.

For example, the juxtaposition of works like Harriete Estel Berman's *Hourglass Figure: The Scale of Torture* with Chunghi Choo's vase diminishes the apparent importance of Choo's work because her work is subtle and formal and the meaning of *The Scale of Torture* is immediately and socio-politically apparent. The work of Christine Clark, Billie Jean Theide, and Chris Ramsey was also adversely affected by this grouping. Kate Wagle's *Vanitas* fared better because the meaning is both significant and readily apparent. Art is the embodiment of ideas and in the garden of ideas (exhibition), explicit meaning is picked first. Creating this kind of competition between pieces in this exhibit was not productive. Fortunately, the work of Beverly Penn and Harlan W. Butt shone through the muddle.

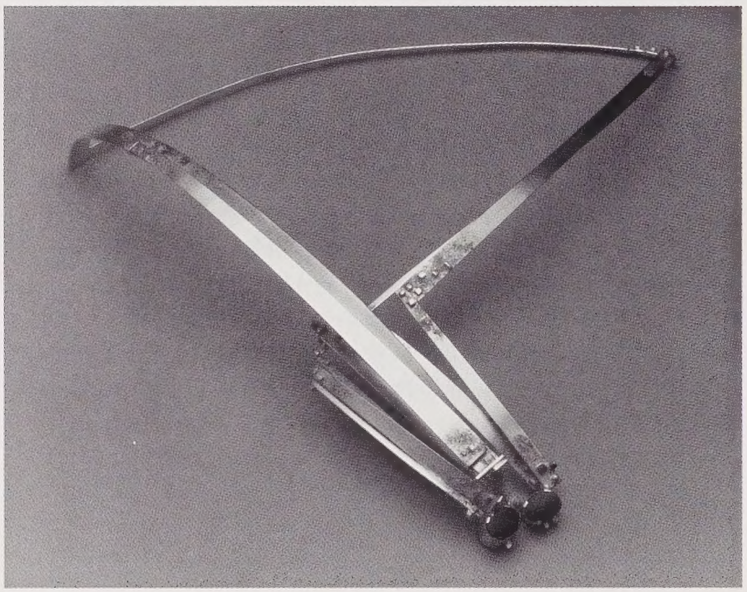
Standing eight feet high, Beverly Penn's series *Reflections of Venus* confront the viewer with images that loom large in women's lives. The patinaed surfaces of these four, flat, iron cut-outs of various depictions of womanhood from Willendorf to Boticelli reflect the age-old objectification of women. The irony reflected in these four mirrors is that this image foisted upon women is two-dimensional, reductive, corrosive, and its reality is ugly. The gilded frames enclosing the women are also an indictment of an art world that has made women into objects (of art) rather than creators (of art). To this reviewer, Penn's *Reflections* cry out, "We've been framed, girlfriend; now let's make our own images!".

The most intriguing objects in the show were Harlan W. Butt's *Garden Anagogies.* Webster defines an anagogie as "an interpretation of a word, passage or text that finds beyond the literal, allegorical and moral senses a fourth and ultimate spiritual or mystical sense". It is indeed hard to find words to describe the quiet aesthetic of the two objects displayed beyond the sheer beauty of their globular forms and enameled surfaces. These works are interpretations, with all the sensuous qualities of fruit, suggestive of all the joyous possibilities of fruition. These are not fruits of the earth but of the imagination, the revealed fruits of patient and exquisite craft.

For all the exhibition's stated intent to include sculptural rather than traditional utilitarian or decorative works, every piece in the show had connections to either or both utility and decoration. This background should not be construed as a weakness but as fertile ground to those who are pushing for the acceptance of metal work as fine art. A better way to give merit to the field of metal art would be to arrange exhibitions that carefully choose and present fine (metal) art with regard to the complexities of the essential meanings embodied in those artworks.

Rebecca Scheer is a metalsmith who lives in Las Cruces, New Mexico.

Obituary *continued from page 12*



Diagonal Shoulder Collar, 1970
sterling silver, black onyx
12⅛" h.

All photographs by Michael Cavanagh and Kevin Montague

The study of contemporary painting and sculpture and the history of art and metalwork along with a combination of technical instruction and a lively critical dialogue formed an essential component of the I.U. graduate program. Alma exposed, examined, and challenged all of our assumptions. She was a demanding teacher requiring total commitment to work, and at the same time she was a friend who clearly cared about the health of our individual personal lives. For thirty one years she taught at Indiana University, sharing all that she had learned and instilling her spirit of adventure and inquiry into hundreds of students. Alma's interest and encouragement remained a valued support for her students long after these individuals had entered in the professional world.

As a woman teaching in a predominantly male profession of jewelry and metalsmithing, Alma Eikerman provided a much-needed role model for the numbers of women who entered the field. Certainly for me, she was a rare example of all a woman could achieve with courage and a passion for life. Her legendary travels, her unflagging energy and tireless hours at the bench, her stunningly contemporary jewelry creations, her commitment to her students and active teaching, her great sense of humor and generous spirit, her love of amazingly high heels in spite of a bad back – she managed to combine it all into a rich and spirited life that touched everyone who knew her.

Professional acclaim was given but not sought over the years of her career. Alma was one of the six charter members of the Society of North American Goldsmiths when it was founded in 1970. Her work traveled to 22 US museums and 11 countries in Europe with the Smithsonian Institution exhibition "Objects, USA". In 1976 she was named a Distinguished Professor by Indiana University. In 1992 she was named to the College of Fellows of the American Craft Council and in 1993 she received the Indiana Governor's Art Award and the American Craft Council Gold Medal. Her work is included in numerous private and public collections and remains as a tribute to her artistic conviction and brilliance as a designer. The legacy of her teaching resides in the successful careers of so many of her students and the respect and loyalty she inspired. She was a great lady, warm and generous, and prodigiously talented, and she will be sorely missed. She taught us all a lot about living.

Helen Shirk, Professor of Art
San Diego State University

Reactive Metals Studio, Inc.

Niobium • Titanium
Sheet • Wire • Rod • Tubing
In stock & custom milled.

Findings
Titanium•Niobium
Sterling•Gold•Gold Fill•Beads
Head & Eye Pins
Fusion

Shining Wave Metals
Mokume-gane
Shakudo • Shibuichi
Bi-Metals

Sparkie
Fusion Welders & Supplies

Multi-Etch
Fast, clean multi-purpose etch for Titanium & other metals!

Free Cataog!

602/634-3434

24hr FAX-602/634-6734
PO Box 890 Clarkdale AZ 86324

Taming of the Sprue.

Critical to quality casting is proper sprue placement. And no one is better able to tame the sprue than the artisans at J.A. Henkel Co., Inc.

Through years of experience, we're able to achieve excellent casting results. Our knowledge of the metals we use, and how they flow and harden, enables us to select the perfect spot to sprue - without compromising design and texture.

We cast in all karats and colors of gold, including the new 18K palladium white gold (a dream to set stones in), bronze, sterling and fine silver. We also offer meticulous hand finishing, vibratory mechanical finishing or a combination of both - ensuring your needs are met time and time again.

For more information, please call
J.A. Henkel Co., Inc. at 207-729-3599
14 Maine Street #7, Brunswick, ME 04011

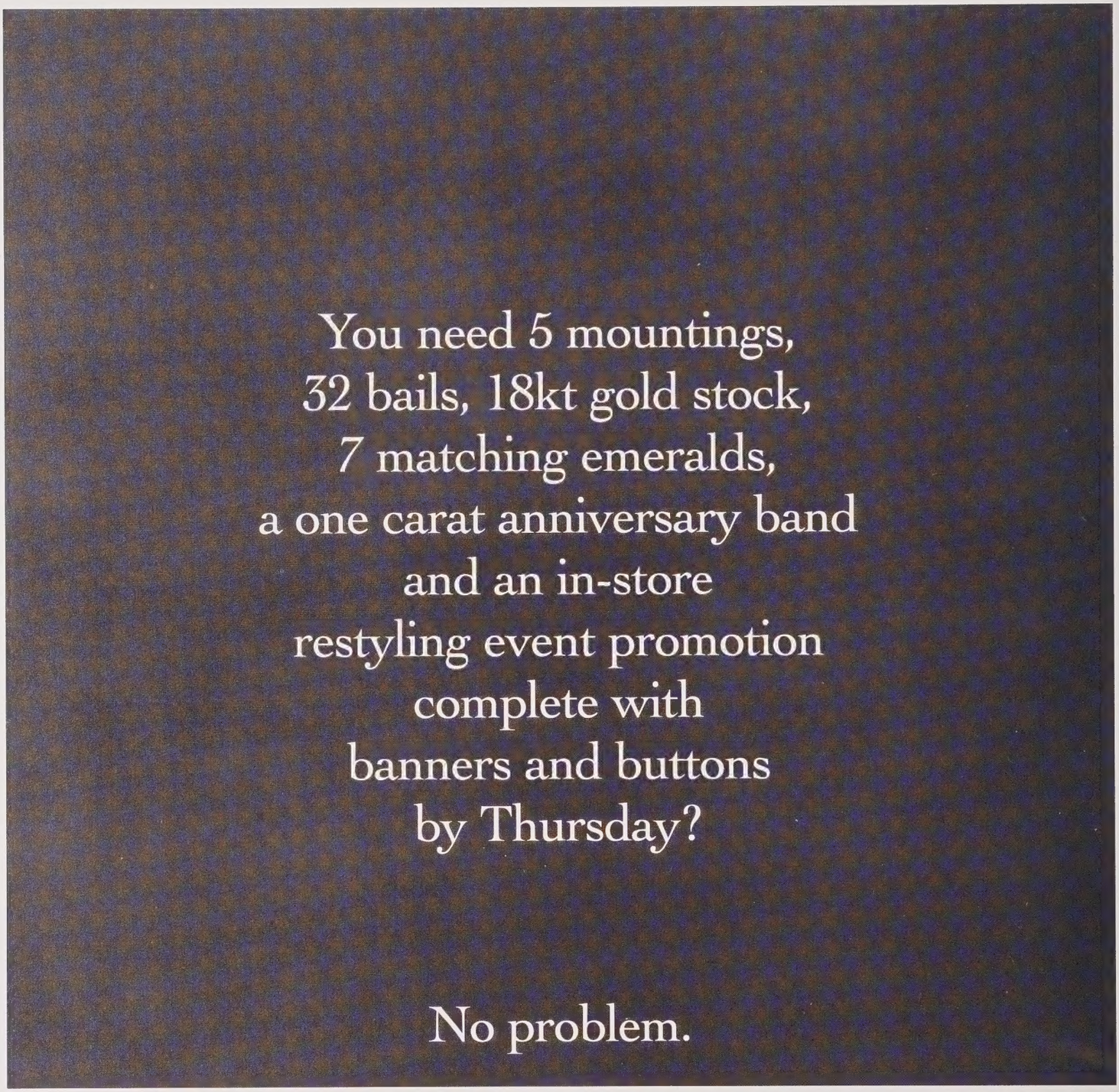
J. S. Ritter

JEWELER'S SUPPLY

TOOLS
EQUIPMENT
FINDINGS
METALS

100% Customer satisfaction.
Our stock is tailored to customer's needs.

1-800-962-1468 • In Maine 207-772-3822
118 Preble Street • Portland, Maine 04101



Stuller has supplied jewelers with quality products and services for 25 years. We stock what you need for immediate delivery! Call by 5:00 p.m.—your time—and get your order the next day (Continental US). Doing business with Stuller is easy, fun and profitable. No one gives you more ways to succeed. Call toll-free today to set up an account or phone in your orders.

Celebrating 25 Years of Excellence

STULLER

PHONE: 1-800-877-7777 24-HOUR FAX: 1-800-444-4741
302 RUE LOUIS XIV P. O. BOX 52583 LAFAYETTE, LA 70505

The Art of Perfection

Distinguish your creativity with lavish pearls and gems, each chosen for superb quality and beauty to perfect your imagination.

KING'S RANSOM
Betty Sue King
3030 Bridgeway
Suite 225
Sausalito, CA 94965
(415) 331 2650 (fax) 331 9402

IDOL'S EYE
DIAMONDS

DIAMONDS FOR THE ARTIST/CRAFTSPERSON

- Specializing in natural and treated fancy colored diamonds up to 1/4 carat
- Assortment of brown, pink, yellow, orange, grey, black and blue
- Colorless and larger stones also available
- Selection of inexpensive "off color" diamonds ideal for Art Jewelry
- No minimum orders, satisfaction guaranteed
- Call, write or fax for current wholesale price list

IDOL'S EYE DIAMONDS
P.O. Box 9607, Phoenix, Arizona 85068
Tel/Fax : **1-800-267-1472** US & Canada

Wood • Jewelry • Fiber • Glass • Metal • Ceramics • Mixed Media

APPLY TODAY 1996

Buyers Markets reach the premier galleries, museum shops and retail stores in the country!

PHILADELPHIA *February 9-12*
First review:
August 15, 1995

BOSTON *May 17-19*
First review:
October 1, 1995

PHILADELPHIA *August 17-20*
First review:
February 1, 1996

Buyers Market
OF AMERICAN CRAFT

Wholesale to the trade
Write, fax, or call for an application.
(410) 889-2933

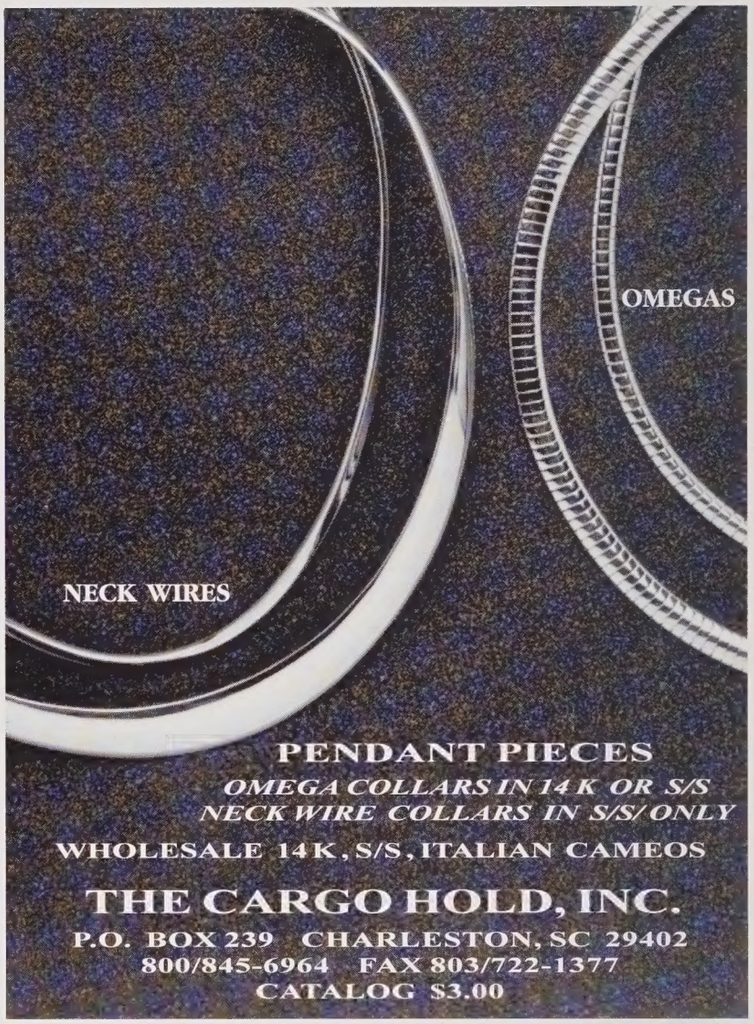
Produced by ***The Rosen Group***
3000 Chestnut Avenue ■ Suite 300 ■ Baltimore, MD 21211
Fax (410) 889-1320

TIM ROARK IMPORTS

Importers and Cutters of Fine Gemstones, Cabochons and Carvings

190 Tenth Street, N.E. • Atlanta, Georgia 30309
(404) 872-8937

THE JEWELERS BOARD OF TRADE



PENDANT PIECES
OMEGA COLLARS IN 14K OR S/S
NECK WIRE COLLARS IN S/S ONLY
WHOLESALE 14K, S/S, ITALIAN CAMEOS

THE CARGO HOLD, INC.
P.O. BOX 239 CHARLESTON, SC 29402
800/845-6964 FAX 803/722-1377
CATALOG $3.00

Robert Bentley Gemstones

Colored Stones for the Fine Art Jeweler
34 West 46th Street • NYC, NY 10036 • 212/302-4846

E.B.FITLER & Co.

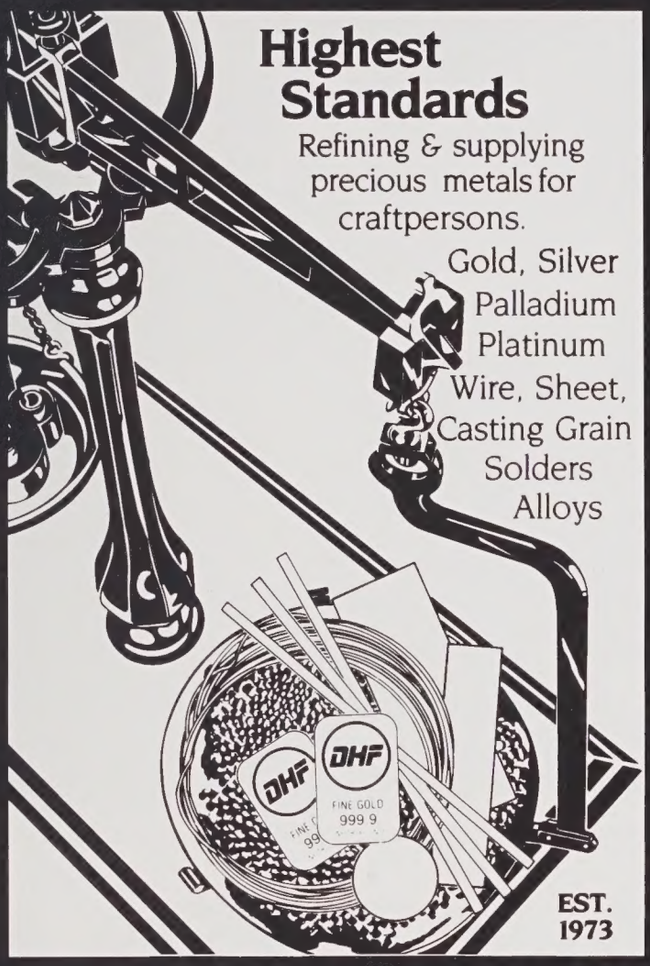
Precision tools & supplies for craftspeople who demand the finest, with service that speaks for itself.

Serving Colleges, Universities, Craft Schools, Workshops, Bookstores, Students, Professional Artists, and Home Hobbyists

Kindly forward $5.00 for our catalog

RD 2 Box 176B Milton, DE 19968
1-800-346-2497

GUARANTEE



- **Custom Orders**
- **Competitive Prices**
- **Customer Satisfaction**

We'll Supply The Metal, You Supply The Talent

Call and Compare

(213) 722-9992
(800) 822-1996

DHF FINE GOLD 999.9 ONE TROY OUNCE

DAVID H. FELL & COMPANY, INC.
6009 Bandini Blvd.
City of Commerce, CA 90040

Ask For Your

PATTERN SHEET CATALOG

We'll Supply The Metal, You Supply The Talent

DHF FINE GOLD 999.9 ONE TROY OUNCE

DAVID H. FELL & COMPANY, INC.
6009 Bandini Blvd. • City of Commerce, CA 90040
(213) 722-9992 • (800) 822-1996 • FAX (213) 722-6567

ALPINE CASTING CO.

CUSTOM JEWELRY CASTING
AND
FINISHING

SILVER • BRONZE • BRASS • PEWTER

WE SPECIALIZE IN BEADS, CHARMS AND OTHER SMALL COMPONENTS!

High quality!
Small and large quantities!
Short production times!
On time delivery!
Call us toll free for more information!

FREE SAMPLES!

800-365-2278 • 719-442-0711 FX

3122 KAREN PL
COLORADO SPRINGS, CO
80907

Who Makes
Millions
Of Jump
Rings?

90 different sizes
& custom made,
large selection
of Findings,
Tools and
Watch parts
For catalog...

Newall Manufacturing

30 East Adams • Chicago, IL 60603
312.236.2789 • Fax 312.236.2231 • 800.621.6296

Eastern Smelting & Refining Corp.

Recovering precious metals since 1896

Custom Processors of Scrap Material Containing

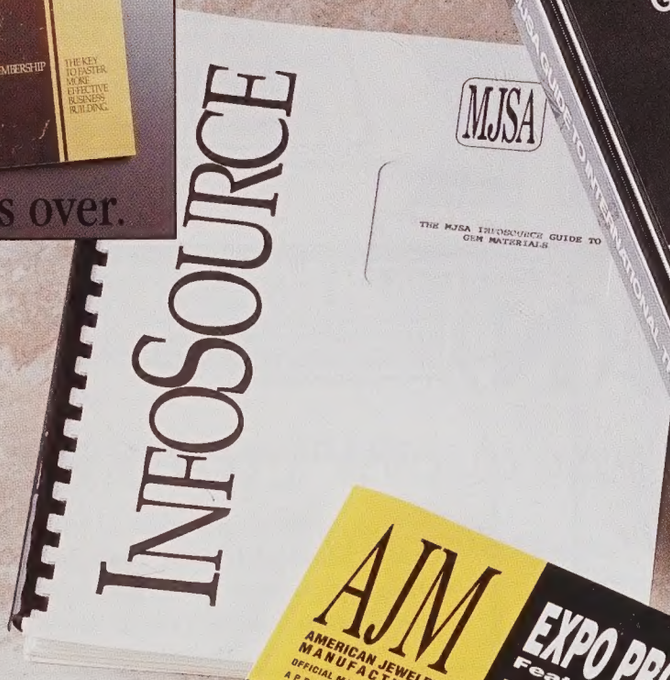
GOLD • SILVER • PLATINUM
PALLADIUM • RHODIUM

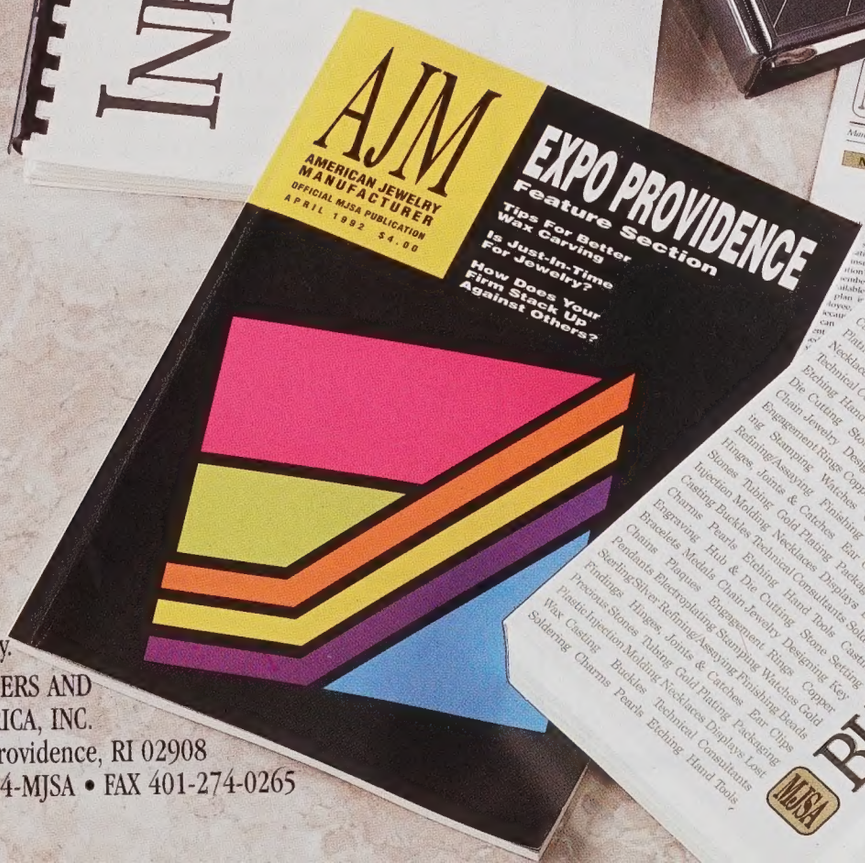
37-39 Bubier Street, Lynn, Massachusetts 01901
Call Toll Free: 1-800-343-0914 • 617-599-9000 • FAX: 617-598-4880

OK, let's get down to business, YOUR business! The secret to success is to be ready for opportunity when it comes. MJSA membership keeps your company ready with:

- ◆ No nonsense publications like **American Jewelry Manufacturer** and **Benchmark** give you the latest technical marketing and management information.
- ◆ Unequaled marketing and buying opportunities at MJSA Expos.
- ◆ Worldwide exposure through MJSA's **Buyers' Guide.**
- ◆ Legislative and Regulatory monitoring in Washington, DC, and in every state capital in America.
- ◆ Instant access to suppliers and technical information, and a network of business resources through **InfoSource.**
- ◆ Management tools like the annual **Wage and Benefit Survey.**
- ◆ Exclusive money-saving opportunities for insurance, employee benefits and business equipment.

MJSA membership — Your key to faster, more effective business building.





MJSA Benchmark
Manufacturing Jewelers and Silversmiths of America, Inc.
MEMBER SERVICES:
JULY 1992
MJSA Now Offers Complete Medical Insurance Package . . . A boon for smaller companies
BUYERS' GUIDE
MJSA

Get "the book" on MJSA.
Write, call or fax us today.

MANUFACTURING JEWELERS AND SILVERSMITHS OF AMERICA, INC.
One State St., 6th Fl. • Providence, RI 02908
401-274-3840 • 800-444-MJSA • FAX 401-274-0265

FINISHING CHEMICALS

SPECIALLY FORMULATED SOLUTIONS FOR LIGHTING FIXTURES & LAMPS, STAINED GLAS, SCULPTURE, JEWELRY, HARDWARE & PLATING INDUSTRIES

RUSTY BRASS/ RUSTIC ORANGE
UNIQUELY BEAUTIFUL. RUSTY BROWN FINISH/BRASS-COPPER.

HARDWARE GREEN/ EMERALD GREEN
FOR COPPER/BRASS

ANTIQUE BROWN/ BLACK
FOR SOLID & PLATED BRASS

GUN METAL - Ni
GUN METAL FINISH - BRASS/COPPER

BRASS/COPPER BRITE DIPS
REMOVES CORROSION/TARNISH

VERDE GREEN/ TIFFANY GREEN
OLD GREEN LOOK. FOR COPPER/BRASS

TURQUOISE BLUE
FOR COPPER ALLOYS

PEWTER LOOK
FOR COPPER ALLOYS

ANTIQUE BLACK
DARKERERS FOR TIN/LEAD & ZINC SOLDERS, PEWTER, SILVER, NICKEL & FERROUS METALS

AIR-DRY LACQUERS

PAINT/LACQUER STRIPPERS

Q SEND FOR SAMPLE FINISHING KIT $50.00 Q

SUR-FIN CHEMICAL CORP.
1530 SPENCE STREET, LOS ANGELES, CA 90023

PHONE: (213) 262-8108 FAX: (213)264-7734
TOLL-FREE OUTSIDE CALIF.: 1-800-282-3533

Sculpt Nouveau

Ron Young - FINISHES FOR:
Iron • Steel • Aluminum • Copper • Bronze • Gold • Silver

PATINA VIDEO NEW!!

Hot patinas for bronze. Now you can watch and learn from the patina expert. Ron Young will take you step-by-step through the patina process.

$59.95 + $6.00 Shipping and Handling.

Also Available

Books by **Young**
"Contemporary Patination" 4th Edition
"Methods For Modern Sculptors"

PRODUCT KITS FOR FINISHES AVAILABLE

coming soon . . .
- ***Cold Patina* Video** *for Bronze*
- ***Patina* Video for Iron, Steel & Aluminum**

(including coatings for all materials, leafing, and dyes)

Sculpt Nouveau
FOR ORDERS AND INFORMATION
625 W. 10th Ave. – Escondido, CA 92025
(619) 432-8242 or 1-800-528-5787
VISA AND MASTERCARD ACCEPTED

(N)

NATIONAL CAST PRODUCTS COMPANY, INC
REG U S PAT OFF

Custom Casters Since 1944

Gold - Silver - Bronze - Brass - Nickel Silver
Pewter - Zinc - Aluminum

Silicone - Rubber - Metal Molds

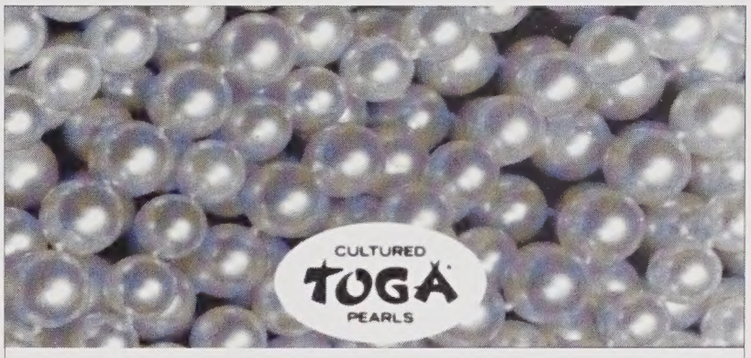
All castings delivered stripped of fire scale

69 BATH STREET, PROVIDENCE, RI 02908-4806
P.O. BOX 6107, PROVIDENCE, RI 02940-6107
401-421-8182 FAX 401-421-8279

Art Tech CASTING COMPANY

When it's time to cast your one-of-a-kind creation or a large production run, Art Tech Casting Co. is your best choice. As professional craftspersons ourselves, we give you the kind of personal attention necessary for your unique work. Call us today for the finest quality karat gold, sterling & bronze castings available.

P.O. Box 54
Scottsville, NY 14546
716-889-9187
800-418-9970



biwa
all shapes & sizes
fresh water
south sea
loose and in strands

half drilled & undrilled pearls

a good source for the usual and the unusual

MEMBER: MJSA, JBT AND DIAMOND DEALERS CLUB.

maurice goldman & sons, inc.

22 WEST 48TH STREET NEW YORK NY 10036
212-575-9555 800-847-8878
FAX 212-575-9503

HAUSER & MILLER
Precious Metals Products & Refining

A NEW APPROACH TO SILVER

Hauser & Miller is expanding its stock of silver products to include fancy wires, tube beads & square tubing. Also a new pricing will make ordering all of your silver requirements from one source more economical

NEW SILVER PRODUCTS
Low dome, double half round, triangle, twist, beaded & 1/2 beaded wires, Serrated, scalloped, and stepped bezels. Square tubing & tube beads.

NEW SILVER PRICING
Now all silver items will be combined for quantity discounts.
Also discounted prices for ll cash in advance and credit card sales.

For information and our catalog. CALL 1-(800) 462-7447

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

PATINA SOLUTIONS

• *READY MADE* •
Green, Blue, Black,
Burgundy & Rust

Achieve Beautiful Patinas On Bronze, Brass & Copper

●

Patina Finishes May Also Be Achieved On Most Other Surfaces By First Applying

●

LIQUID COPPER COATING

A & C DISTRIBUTORS
1-800-995-9946

SOFA

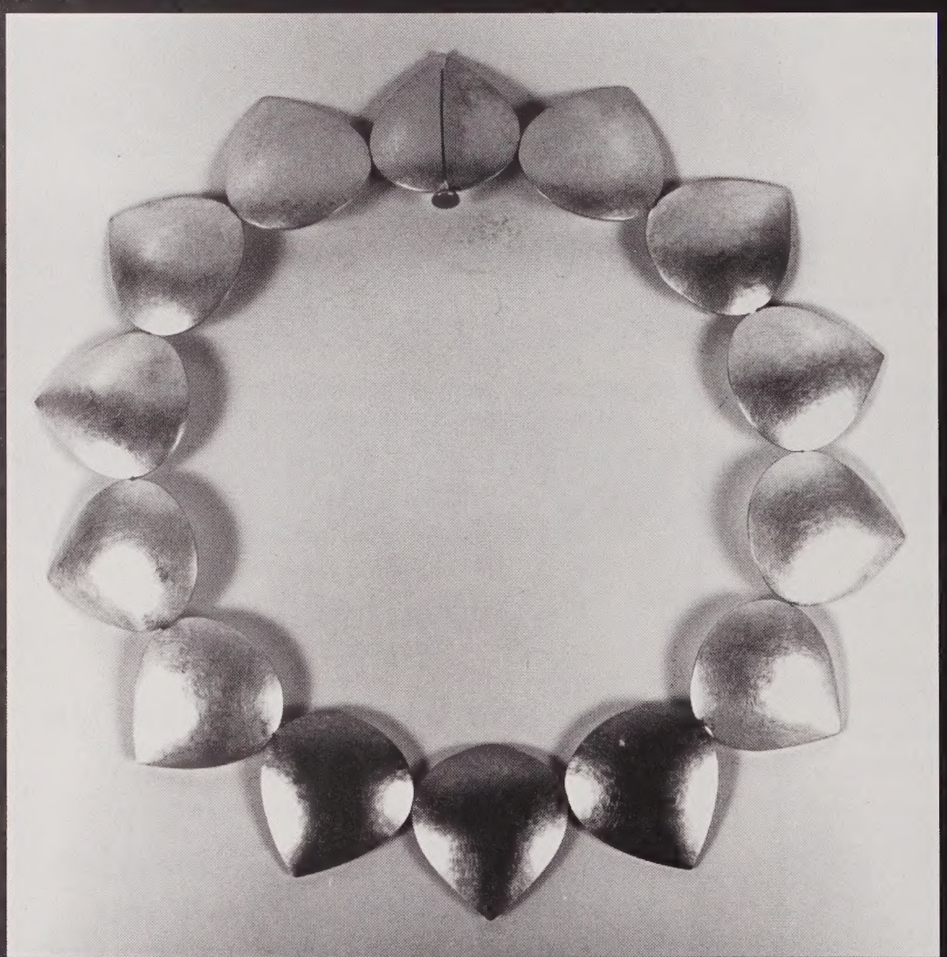
SCULPTURE
OBJECTS
FUNCTIONAL
ART

CHICAGO

EXPOSITION

1995

ART & DESIGN FOR LIVING



Petra Class, *Necklace*, Sterling & 22k Gold, 1995 represented by Susan Cummins Gallery

NOVEMBER 2-5

The International Exposition of Sculpture, Objects and Functional Art presented by art galleries and dealers

NAVY PIER, CHICAGO

Gala Opening Night Preview

To benefit The John Thomas Graziano Fund of Children's Memorial Hospital to endow a chair in pediatric AIDS/HIV.
Thursday evening, November 2.
For invitation please call Sarah Hall at 312.880.6860.

A provocative artist/professional talk series is planned.

For more information:

Mark Lyman
SOFA CHICAGO 1995
210 West Superior St.
Chicago, IL 60610
T: **1.800.551.SOFA**
F: 616.469.6356
E mail: sofa1@aol.com
Internet: http://www.ftgi.com/iar/4.expo.1.html

For hotel and travel information contact SOFA CHICAGO 1995 at 1.800.551.SOFA

A Project of Expressions of Culture, Inc.

HAUSER & MILLER

Precious Metals Products & Refining

Featured Products

Hauser & Miller continues its tradition of working closely with designers and custom manufacturers with the addition of two "Bi-Metal" products to its list of special products stocked at customer request.

BI-METAL SHEET
1/8th 22 KARAT & 1/20th 18 KARAT ON STERLING

FINE SILVER FOR ENAMELING
SHEET UP TO 12" WIDE, CLOISONNE' WIRE

820 RETICULATION SILVER

FULL LINE OF PRECIOUS METALS PRODUCTS
Sheet, Discs, & Wire (round, 1/2 round, square, rectangular & bezel)
Casting Grain, Tubing & Solders.

REFINING
Convert your scraps to products or cash.

For information and our catalog. CALL 1-(800) 462-7447

HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123

ZIPEE
BELT SANDER

Ideal for the Jeweler, Home Craftsman, Hobbyist.
Great for Precision Shaping, Sharpening Tools, Polishing, Deburring.
All Standard Belts Available (Check OUR Prices First)

Call or write for additional information

Four Belts Included

Suggested Retail $99.95

$79.95 Plus Shipping & Handling

Young Manufacturing, Inc.
2331 42nd St. N. RR 2
Grand Forks, ND 58203
1-800-451-9884

VISA MasterCard

Patina & Antique Solutions

PREMIXED — READY TO USE.

- Green, Blue, Rusty, Pewter, Black, Brown on Copper Base Alloy.
- Rusty-Red & Black on Iron and Steel.
- Black and Brown on Aluminum.
- Black on Pewter, Zinc, Silver, etc.
- Waterborne Gloss & Flat Lacquer.
- Finishing Kit of 7 Products.

Please send $50.00

FOR FREE INFORMATION CALL
TRIPLE-S
CHEMICAL PRODUCTS, INC.
1413 Mirasol Street
Los Angeles, CA 90023
213-261-7301 FAX 213-261-5567
800-308-7301 Except California

SSS

METALLIFEROUS

METALS · TOOLS · SUPPLIES

BRASS · COPPER · RICH LOW · NICKEL SILVER
STERLING SILVER · NIOBIUM · PEWTER · ALUMINUM

Sheet · Wire · Circles · Rod · Tube
Stampings · Machine Brass Parts
Patterned Brass Strip · Hoops
Findings · Solders · Casting Alloys
Enameling Shapes and Supplies

Send $5.00
for 128 page catalog

212 944 0909
34 West 46th Street, Dpt 300, NY, NY 10036

Give us your best shots

APPLY NOW FOR **1996** ACC CRAFT FAIRS

Whether you want to sell wholesale, retail or a combination of both, ACC Craft Fairs offer the best opportunity to reach your market. The nine juried events in our 1996 season range from small retail shows in carefully selected "hot" markets to some of the largest and most heavily attended wholesale and wholesale/retail craft fairs in the country. In 1996, ACC Craft Fairs will present the work of over 4,500 exhibitors to some 12,000 wholesale buyers and more than 100,000 retail customers. Request an application package for a chance to give us your "best shots" in the form of five slides of your finest work. Competition for booth space can be fierce, but the potential rewards are great. Call 800/836-3470 today.

To request an application package contact
AMERICAN CRAFT COUNCIL
American Craft Enterprises
21 South Eltings Corner Road, Highland, NY 12528
Phone 800/836-3470 Fax 914/883-6130

1996 ACC CRAFT FAIRS

Location	Dates	Application Deadlines
BALTIMORE Wholesale/Retail	Feb. 27- March 3	September 15, 1995
ATLANTA Retail	March 15-17	September 15, 1995
ST. PAUL Wholesale/Retail	April 11-14	September 15, 1995
COLUMBUS Wholesale	June 2-5	September 15, 1995
COLUMBUS Retail	June 7-9	September 15, 1995
WEST SPRINGFIELD Retail	June 13-16	September 15, 1995
SAN FRANCISCO Wholesale/Retail	August 7-11	September 15, 1995
TAMPA BAY* Retail	December 5-8	May 6, 1996
CHARLOTTE* Retail	December 12-15	May 6, 1996

*Separate application for either or both Tampa Bay and Charlotte will be available February 1996.
Work shown here is representative of the quality of work exhibited at all ACC Craft Fairs.

"SPARKIE"® II

mini fusion welder

"Sparkie"®II used to attach jewelry findings, ear posts, tie tacs, lapel pins, joints, catches, pinbacks, cufflinks, stickpins and more.

- **Environmentally safe**
- **No solder**
- **No flux,**
- **No gas,**
- **No toxic fumes**

Sparkie® is available through your local tool supplier

triad inc.
301 West Main Street
Chartley, Ma. 02712 **Call toll free**
■ 508-222-8173 ■ 800-642-4218

Celebrating our **25th** Anniversary

Whether you

wire it, bead it,
flux it, pierce it,
string it, screw it,
post it, enamel it,
solder it, mount it,
clasp it, link it...

(you get the idea?)

Write for our new illustrated catalog

WE STOCK IT.

For immediate delivery, Call Toll Free 800/223-7550

In New York State, call 800/442-8444
Monday to Friday 8 AM-4 PM E.S.T.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom/Stockroom at
25 West 47th St., NY. NY 10036 212/398-8300 24 Hour FAX 212 • 869-0808

EUGENE McDEVITT

IMPORTER, CUTTER & WHOLESALER OF

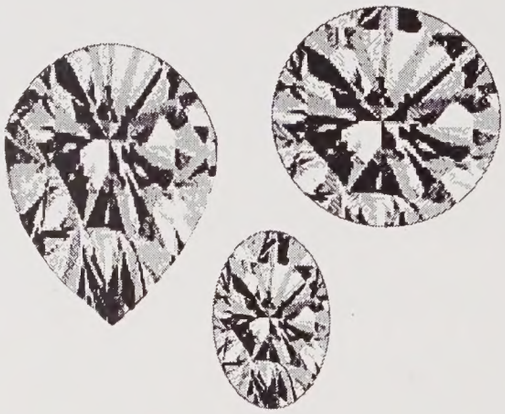
AUSTRALIAN
BOULDER OPAL
& OTHER CURIOUS STONES

INCLUDING
RUTILATED QUARTZ, CHRYSOPRASE
BLUE CHALCEDONY & LAPIS LAZULI

I would be happy to discuss your custom cutting needs.

P.O. BOX 5377, PORTLAND, ME 04101
TEL: 207.874.0806

"A customer is forever."



Since we began 50 years ago in Antwerp, we've cut and sold only the finest quality diamonds at the most civilized prices. We've worked hard to build a loyal following worldwide by offering a vast array of truly spectacular stones combined with superb service and integrity. At Fuchs you'll always find rounds, ovals and squares, but no angles.

S. FUCHS & CO., INC.

589 Fifth Ave. New York, NY 10017 1-800-223-5454

Picture your work
before 2,500 top retail buyers.

The **Gallery Sourcebook** and **Buyer's Guide** are a two-volume, year-long opportunity for you to reach 2,500 top buyers in the retail crafts trade, as well as private collectors and art lovers. A half-page, full-color display of your work is just $740. Your business listing in the **Buyer's Guide** is free. So is the phone call to find out more.

1-800-969-1556.

THE GUILD.

The industry standard in artist sourcebooks.

228 STATE STREET, MADISON, WISCONSIN 53703

Q-M795

NEW

SWEST-VAC AND MASTER-CAST

$895
No. 160-001

New and greatly improved versions — faster, quieter and easier-to-maintain than ever. Made in the USA.

INDIVIDUALLY HANDCRAFTED to SURPASS INDUSTRY STANDARDS for QUALITY and EXCELLENCE

- All filters are on outside of cabinet
- No need to replace filters – Easy to clean
- Separate clear filter for: Investing Table, Casting Table/Vacuum Chamber, Pump Oil Mist (No more mess)
- Pump oil is easy-to-fill from outside of cabinet
- Pump oil is drained on outside of cabinet
- Hour meter – makes regular maintenance easy
- Pump oil level sight glass on front of cabinet
- Pulls complete vacuum in less than 30 seconds
- Accommodates Flasks as large as 5 x 7"

$1020
No. 160-003

Call Toll-Free
1-800-527-5057
TOLL FREE FAX 1-800-441-5162

The ULTIMATE in CASTING/INVESTING

from Swest FOUNDED 1923 INC.

11090 N STEMMONS FWY PO BOX 59389 DALLAS TX 75229-1389
5805-A PEACHTREE CORNERS E NORCROSS GA 30092
26017 HUNTINGTON LANE #F VALENCIA CA 91355
4th & PIKE BLDG 1424 4th AVENUE STE 608 SEATTLE WA 98101

Currents A Contemporary Survey of Jewelry by SNAG Members

Exhibited in
the United Kingdom,
opening in
March 1996

This juried exhibition is open to all current members of SNAG. For a prospectus and membership information, write to:

Tom Muir, Exhibition Chair
407 E. Sixth Street
Perrysburg, OH 432551

CASTING

LARRY PAUL
C·A·S·T·I·N·G

PLATINUM
10 TO 24 KARAT
COLORED GOLDS
STERLING SILVER
BRONZE
SILICONE & RUBBER MOLDS
CUSTOM WAX DESIGN

LARRY PAUL CASTING INC

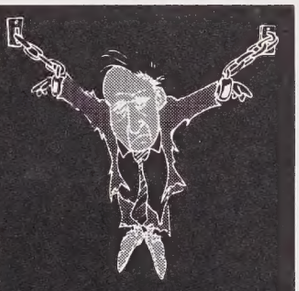
740 SAMPSON STREET
SUITE 410
PHILADELPHIA, PENNSYLVANIA 19106
215 928 1644 · FAX 215 574 1943
Lpaul @ AOL.COM

Member · The Jewelers Board of Trade

Metalsmith INDEX OF ADVERTISERS

A & C Distributors	57	Larry Paul Casting	63
Alpine Casting	54	Linda Richman Gallery	9
American Craft Center	60	Maurice Goldman	57
Anchor Tool & Supply Co.	64	McDevitt	61
Appalachian Crafts Center	13	Metalliferous	59
Art Tech Casting	57	Miami Jewelry Institute	7
Atypic	3	Mitchell Graphics	64
Bonny Doon Engineering	8	MJSA	55
Buyers Market	51	Mobilia	3
C. Bauer	8	Myron Toback, Inc.	61
Cargo Hold, The	52	National Cast Products	56
Concepts	1	Newall Manufacturing	54
Conner Jewelry Institute	13	Penland	7
Cranbrook Academy	11	Precious Metals West	63
Creative Metalsmiths	2	Reactive Metals	49
da Silva, Jack	7	Revere Academy	11
David Fell Co	53	Rio Grande	IBC
De Novo	1	Robert Bentley Gems	52
Dunconnor Workshops	13	S. Fuchs	62
E. B. Fitler	52	Sculpt Nouveau	56
Eastern Smelting	54	Sculpture to Wear	2
Facere	2	Sierra Casting	9
Frei & Borel	BC	Smithsonian Craft Show	8
Guild, The	62	SOFA	58
Hauser & Miller	57-59	Southwest Crafts Center	9
Helen Drutt	1	SSS Chemicals	59
Idol's Eye	51	Stuller Settings	50
J. Cotter Gallery	2	Sur-Fin Chemicals	56
J. A. Henkel	49	Susan Cummins Gallery	IFC
J. Rapp Gallery	3	Swest	62
J. S. Ritter Jewelry Supply	49	Thomas Mann Designs	3
Jewelry Arts Institute	13	Tim Roark Imports	52
Kielty Silver Finishing	64	Triad	61
King's Ransom	52	Worcester Crafts	11
		Young Manufacturing	59

ATTENTION ALLOY USERS AND ABUSERS.....



(You May Be The Ultimate Victim)

Been having trouble with your alloy supply? Do you want to try others, but don't want the hassle that changing involves? Are you thinking that you're paying too much? Why not give us a call here in L.A. for our "quick-change" offers on our alloy metals... If you order 50 toz. of the magic metal, we'll throw in an ounce free. If you order 100 toz. of the stuff, we'll throw in 5 ounces free. Feel like splurging? Order a whopping 1,000 ounces of any assortment desired and you'll get 50 free. And if you're at the top of the food chain and order 5,000 or more, we'll give you 100 free ounces. And, by the way, if you've never checked our quantity discounts—you should call us immediately, and we'll beat any price you are now paying. But if you choose not to check in with us, you could be guilty of alloy abuse....and risk your entire shop being placed in foster care. *(Free Videos available)*

PRECIOUS METALS WEST/FINE GOLD

608 So. Hill St. #407 Keith Weinstein
L.A. Calif. 90014 Marc Robinson
(213)689-4872 • (800)999-7528 • Fax (213)689-1654

©1995 Keith Weinstein Inc.

ANCHOR
TOOL and SUPPLY CO. INC.
FINE TOOLS for CRAFTSMEN

TOOLS AND SUPPLIES FOR:
GOLD AND SILVERSMITHING
CASTING SPARKIE II
FUSION & NON-FUSION FINDINGS •
SINE BAR WAVES •
BLACKSMITHS TOOLS •
MOKUME FORGING ROD •
TITANIUM TWEEZERS •
BALWIN STRAIGHT PEIN HAMMERS

Send $4.00 (refundable on first order of $15.00) for our illustrated catalog

ANCHOR TOOL AND SUPPLY COMPANY, INC.

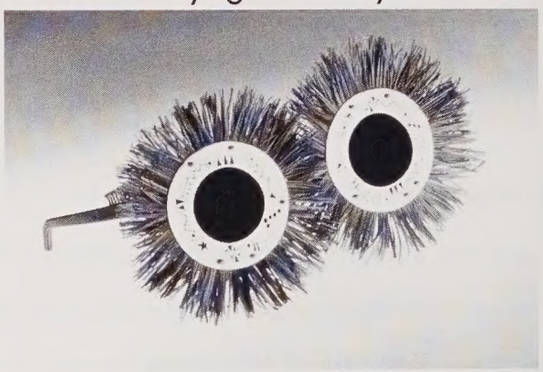
Telephone (201) 887-8888
Mail Orders: P.O. Box 265, Chatham, NJ 07928-0265

OVER THE COUNTER STORE HOURS TUESDAY THRU FRIDAY 1-5 P.M.
SATURDAYS 10 -1 P.M. OR BY APPOINTMENT

ORDER ONLY OUTSIDE NJ; 1-800-294-7482

Audio-visual Library

"OP ART" Eyeglasses by Jewelers



Tami Dean, "Zatchoo"
Bronze, sterling silver, copper, brass, 14K gold, mirror, raffia, rubber

The SNAG Audio Visual Library is updating and expanding its slide collection.
We would like to add slide reproductions of the works of members who have not previously been included in the collection.
Please write or call for information.

For a list of available slide packets, audio/visual materials and rental rates, contact:

Alan Mette / Billie Theide
SNAG Audio/Visual library
School of Art & Design
408 East Peabody Drive
University of Illinois
Champaign, IL 61820
Phone (217) 333-1725

M. KIELTY
SILVER FINISHING

FINE FINISHING
OF SILVER CASTINGS

- We can improve the look of your finished castings
- Small Charms to Large Buckles
- All Mold Lines Removed
- Crisp Edges and Details Left Intact
- Consistant Quality Time After Time
- Competitively Priced

M. KIELTY SILVER FINISHING
"quality finishing of silver castings is all we do"

Call
(505) 776-1056

Quality Products

Printed by Specialists

FULL - COLOR
POST CARDS

100% Satisfaction Guaranteed

Recycled Paper/Soy Ink

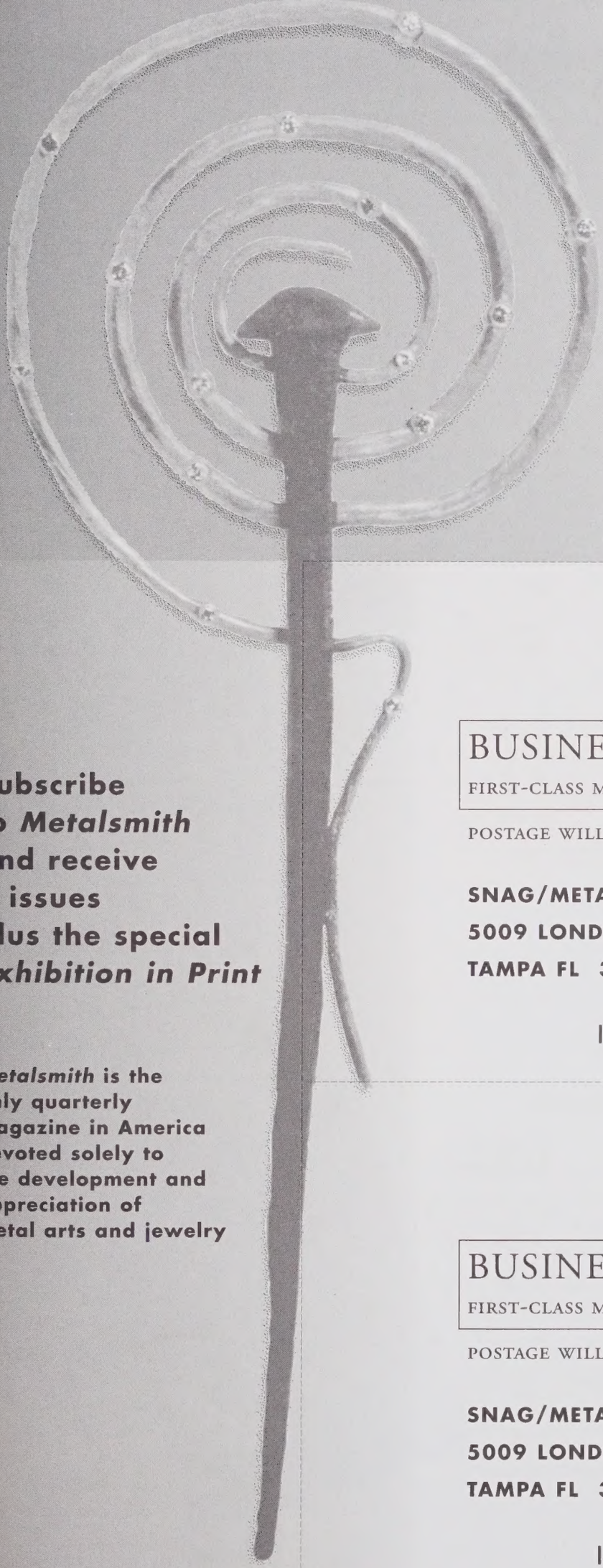
Affordable Prices

Fast Turnaround

Mitchell Graphics, Inc.

For FREE samples and prices
call 1-800-583-9401

Metalsmith



Subscribe to *Metalsmith* and receive 4 issues plus the special *Exhibition in Print*

***Metalsmith* is the only quarterly magazine in America devoted solely to the development and appreciation of metal arts and jewelry**

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/METALSMITH
5009 LONDONDERRY DRIVE
TAMPA FL 33647-9910

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO.8196 TAMPA, FL

POSTAGE WILL BE PAID BY ADDRESSEE

SNAG/METALSMITH
5009 LONDONDERRY DRIVE
TAMPA FL 33647-9910

subscription

$26

Please enter my subscription to Metalsmith

R

U.S. Subscriptions

- ☐ $26, 1 YEAR (4 issues)
- ☐ $48, 2 YEAR (8 issues)
- ☐ $69, 3 YEAR (12 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (4 issues)
- ☐ $72, 2 YEAR (8 issues)
- ☐ $105, 3 YEAR (12 issues)

Canadian Subscriptions

- ☐ $34, 1 YEAR (4 issues)
- ☐ $54, 2 YEAR (8 issues)
- ☐ $93, 3 YEAR (12 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER

EXP DATE

DAY TELEPHONE (required if charged)

SIGNATURE

NAME

ADDRESS

CITY

STATE

ZIP

PLEASE TELL US WHERE YOU GOT THIS CARD

☐ FRIEND ☐ WORK ☐ NEWSSTAND ☐ SCHOOL

Please enter my subscription to Metalsmith

R

U.S. Subscriptions

- ☐ $26, 1 YEAR (4 issues)
- ☐ $48, 2 YEAR (8 issues)
- ☐ $69, 3 YEAR (12 issues)

Foreign Subscriptions

- ☐ $38, 1 YEAR (4 issues)
- ☐ $72, 2 YEAR (8 issues)
- ☐ $105, 3 YEAR (12 issues)

Canadian Subscriptions

- ☐ $34, 1 YEAR (4 issues)
- ☐ $54, 2 YEAR (8 issues)
- ☐ $93, 3 YEAR (12 issues)

☐ NEW ☐ RENEWAL

☐ CHECK ENCLOSED
☐ PLEASE BILL ME

☐ CHARGE TO VISA
☐ CHARGE TO MASTERCARD

CHARGE CARD NUMBER

EXP DATE

DAY TELEPHONE (required if charged)

SIGNATURE

NAME

ADDRESS

CITY

STATE

ZIP

PLEASE TELL US WHERE YOU GOT THIS CARD

☐ FRIEND ☐ WORK ☐ NEWSSTAND ☐ SCHOOL

Membership in the Society of North American Goldsmiths (SNAG) includes

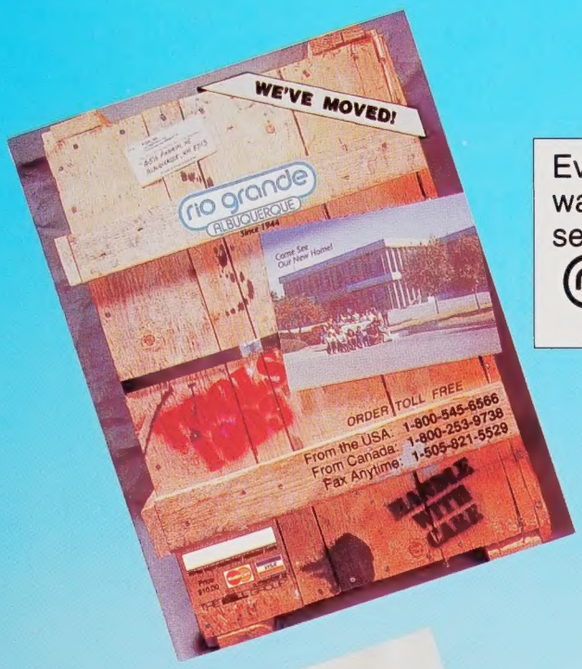
- **a subscription to *Metalsmith***
- **the *Exhibition in Print Special Issue***
- **6 issues of *SNAG News***
- **a directory of members**
- **access to the SNAG Audio-Visual Service, Discount Book Service**
- **discounted rates at annual confere**

	U.S.	Canadian	Fore
General	$55	$65	$68
Student	$40	$50	$53

To request an informative brochure or to enroll, call (813) 977-5326 or w to SNAG, 5009 Londonderry Drive, Tampa, FL 33647.

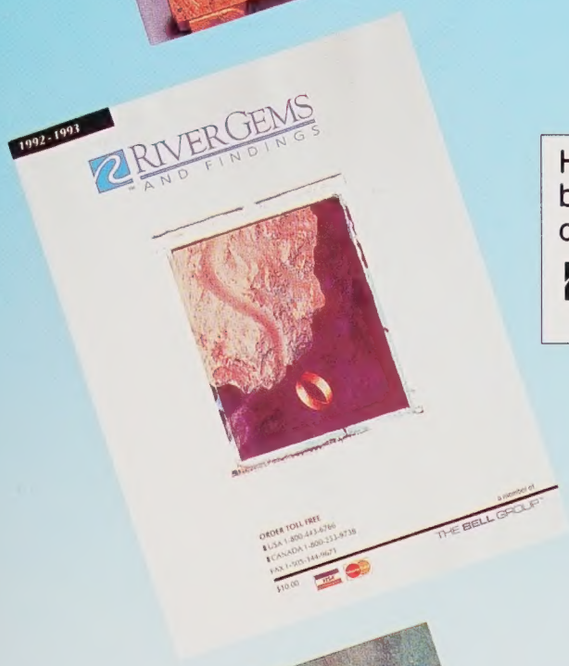
SNAG

IF YOU'RE A JEWELER, THESE ARE THE BEST WISH BOOKS IN THE WORLD



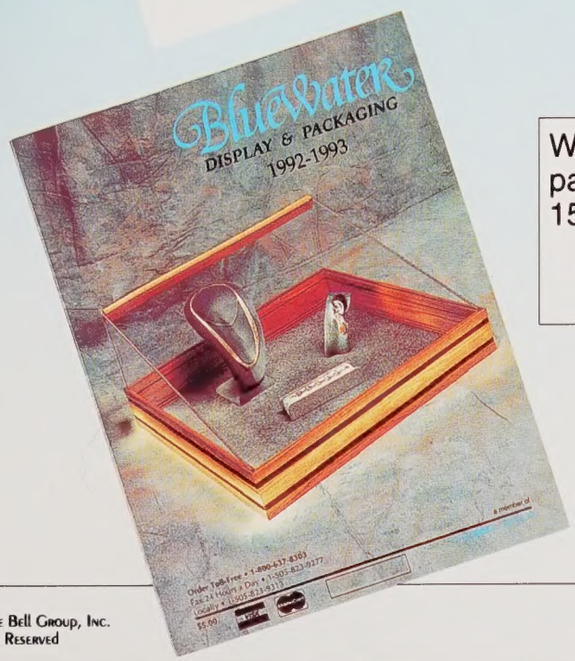
Every conceivable tool and piece of equipment a jeweler could want. Over 325 pages. Full-color catalog. To get your copy, just send $10.00 to:

rio grande ALBUQUERQUE **Rio Grande Albuquerque**
4516 Anaheim Ave. NE, Albuquerque, NM 87113



Huge, 500 page full-color catalog chocked full of findings, beads, chains, stones, and metal for fabricating. To get your copy, just send $10.00 to:

RIVER GEMS AND FINDINGS **River Gems & Findings**
6901 Washington NE, Albuquerque, NM 87109



Where to find unusual, creative and innovative display and packaging materials worthy of your work. Send $5.00 for your 150 page full-color catalog to:

BlueWater℠ DISPLAY & PACKAGING **Bluewater Display & Packaging**
4432 Anaheim Ave. NE, Albuquerque, NM 87113

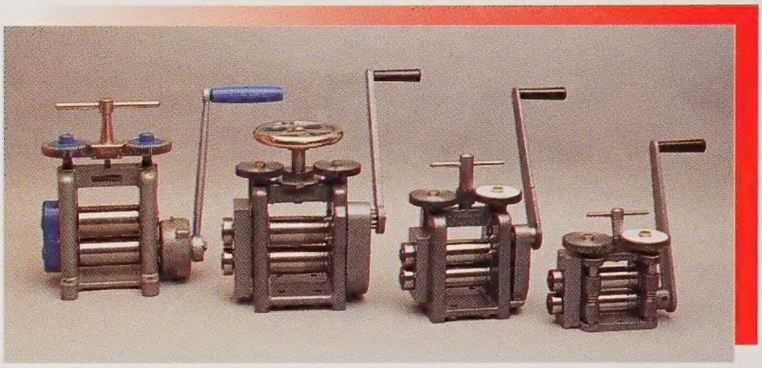
members of
THE **BELL** GROUP℠

©1993 The Bell Group, Inc.
All Rights Reserved

Rolling Mill Specialist
Walzmaschinen Spezialist
Laminataio Specialista

D2EX
With stand 128.115
Without stand 128.116

Special Sale
Romanian 130mm Combo or Flat mill. Well made machine based on popular Italian Design. Call for current prices.



Combo 128.105 Flat 128.106 | Combo 128.118 Flat 128.119 | Combo 128.108 Flat 128.109 | Combo 128.110 Flat 128.111

No matter how you say it, Otto Frei & Jules Borel Company has specialized in the sale and service of Rolling Mills for years. From our exclusive two year warranty to our generous trade-in program, we strive to be your source for quality rolling mills from around the world.
We are currently featuring Durston rolling mills. Prices start at $395.00
Before you buy a mill give us a call. Our prices are very competitive.

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796
126 Second Street
Oakland, CA 94604

To Order Call

800.772.3456 *phone*
800.900.FREI(3734) *fax*

The Bonny Doon Hydraulic Die Forming Press

A system designed specifically for the metalsmith.
Safe... bolt-on tooling prevents dangerous set up.
Control... pressure gauge enables exquisite repeatable results.
Ready to use... take out of box, bolt to bench, start working.
Unique... able to achieve results not possible with any other technique.
Portable... frame weighs only 60 pounds.
Compact... 6" x 15" x 22-1/4" tall, can fit in even the smallest studio.
Tooling... a full complement of accessories for: embossing, stamping, forging, raising, blanking, bending, deep draw forming, fold forming.
Prices start at $545.00

Hydraulic Die Forming Book by Susan Kingsley is now available for only $19.95. Call today!
HYDRAULIC DIE FORMING FOR JEWELERS & METALSMITHS

Copper Vessel Courtesy Marcus Amshoff, Silver Brooch Courtesy Silvia Youell

OTTO JULES
FREI&BOREL
QUALITY JEWELRY SUPPLIES FOR GENERATIONS

P.O. Box 796
126 Second Street
Oakland, CA 94604

To order or for our complete brochure call: **800.772.3456** *phone*
800.900.FREI(3734) *fax*